THE VVell-tuned Organ, OR, AN EXERCITATION; WHEREIN, This *Queſtion* is fully and largely diſcuſſed,

Whether or no Inſtrumental, *and* Organical *Muſick be lawful in Holy Publick* ASSEMBLIES?

Which *Query* is made good in the *Affirmative*, by ſufficient *Arguments*; the *Objections* refelled; and *Directions* given for the ſafe and profitable Practice thereof.

By the Bleſsing of God upon the Induſtry of *Joſeph Brookbank*, Miniſter of Gods Holy Word and Sacraments; Intended for the *Glory of* GOD, & *the Quiet and Peace of theſe Nations.*

LONDON, Printed *Anno Domini*, 1660.

BRITISH MUSEUM

TO

The most Pious, Gracious & Illustrious Prince,

CHARLES the Second,

By the Grace of God, KING of *Great Brittain, France* and *Ireland*, Defendor of the truly Antient, Catholick and Apostolick *Faith*, &c. All Blessings External, Internal, and Eternal.

Most dread Soveraign!

WHAT I here presume to prostrate, (at your Majesties sacred feet) is the Defence of a contemned, and despised Truth, *wherein I have don my best endeavour, to discharge the duty of an unbiassed Christian, and a faithful Subject: though I am one of the meanest, and unworthiest of your Majesties liege peopl,* Τελευίκου πενέστερος: *by reason that* A. D. 1643. *I was for my* Loyaltie *to your* Majesties Interest, *in the just Caus of Your Highness Father of ever blessed memory, drag'd by the* Earl of Essex his Army, *from* Dedington *in the County of* Oxford, (*where I was in a way of settle-*

ment, therein to have served my God, in my calling the Ministry) *unto* Gloceſter, *and thence to* Newbury *fight, with ſavage uſage, in cold irons; from whence I was with others relieved by a party of his Majeſties* (*Your pious Father's*) *Horſ; ſince which time, I have* ſuffered abundantly, *becauſ I have ever been a* devoted Servant unto Truth, abhorrent unto Flattery and ſiniſter Policy, and averſ unto Popularity: *which hath cauſed me hitherto, to be rejected in the world, Yet have I in the loweſt ebb of Your Majeſties affairs, and mine own abilities, made ſom ſignal evidences, of my Loyaltie and Fidelity, to my right and natural Soveraign; which, had I been able, I had ere this expreſt by way of Gratulation of, and Thankfulneſs to GOD for the return of Your Gracious Majeſty unto your juſt Rights; and therefore ſetting* Gods Glory *in the firſt place, your Majeſties* quiet, *and the* Peace *of Your Kingdoms in the next, I have here, as I truſt, vindicated from contradiction, a piece of Gods Service, practiſed in Your Majeſties Chappel Royal: for which the black-mouth'd vulgar ſpeak unworthily and baſely of* Divine Worſhip, and your Gracious Majeſties practice: *Wherefore none is more fit, to becom Patron thereof, and to giv Protection thereunto, than Your royal Self. It therefore, and my ſelf, nay my All, I humbly ſubmit to Your moſt Soveraign Will, and Pleaſure, and do engage my ſelf ever to be*

London, *Aug.* 24. 1660. *Your Gracious Majeſties moſt faithful Subject,*

Joſeph Brookbank.

The well-tuned Organ;

OR,

A Diſcuſsion of the *following* QUESTION.

Whether or no Inſtrumental, *and* Organical *Muſick be lawful, in Holy Publick Aſſemblies.* Affirm.

THere is not the leaſt Parcell, or Portion in Chriſtian Doctrin, and Practice: which hath not at one time or other; in one place, or other; by one perſon or other, met with ſhrewd and malevolent Oppoſition, and Contradiction. And amongſt the reſt this: *viz. The lawfulneſs and allowance of Church-Muſick*, that is, *Inſtrumental and Organical Muſick*, in Publick Divine Service, hath born its part. But never more then now, upon which too too many, of the unſteady and ignorant, but clamorous multitude, take occaſion, upon a peremptory holding of this Queſtion in the *Negativ*, that is, that *Inſtrumental and Organical Muſick in Publick*

The occaſion of this Determination.

lick holy Aſſemblies, is not only unlawful, but alſo vain, Superſtitious, Idolatrous, Heathenish, Papiſtical, Unprofitabl, and Profane. Whereby they Blaſphemouſly, and Wickedly aſperſ the preſent practice of his ſacred, and moſt Gracious Majeſty, with Impiety and Profaneneſs; our tender Mother the Church with Superſtition and Vanity; and which is worſt of all, Holy and Divine Service with Abomination and Foppery.

The Senſ, and Apprehenſion of all which, ought to raiſe up, and awake all Chriſtian ſubjects, within his ſacred Majeſties Dominions, according to their ranks, ſtations, places, and callings, according to their abilities, (but eſpecially the Miniſters of Gods holy Word, and Sacraments, either by Preaching, or Writing, or both) to vindicate his Gracious Majeſty, from theſe foul aſperſions; our mother the Church from theſe baſe and unworthy accuſations; and Divine Worſhip, (as alſo Gods Miniſters,) from ſuch horrid and deviliſh rebuke and ſlander. Which duty though it lies Incumbent, in one way or other, more or leſs; upon every true Engliſh ſubject: Yet hitherto not obſerving either mouth to open, or pen to mov, in the clearing and vindication of this Truth, I, though one of the weakeſt, and meaneſt of all Gods Miniſters, have now, hereby engaged the beſt Talent God hath given me, in the right ſtating, determining, and concluding of this Queſtion, or Querie, which is invincibl, and uncontrolabl in the Affirmativ: namely, *That Inſtrumental and Organical Muſick, is lawful, and allowabl in Holy Publick Aſſemblies.* And therefore in the performance of this Excercitation, we will do theſe three things.

The parts of this Engagement,

1° *Prov the Affirmation of the Queſtion by Invincibl, and undenyabl Arguments.*
2° *Anſwer the greateſt Objections that can be made againſt it.*
3° *Giv Directions, how to ſhun, and avoid all dangers,*

gers, and inconveniences, which may happen in the use thereof.

I. For the first of these, namely, the proof of this Question in the Affirmative by good Arguments, before we engage therein, it is necessary to give the Distinction, and various sorts thereof; and thus Musick is twofold. The Distinction of Musick.

1° Vocal, *Which is singing with the voice.*
2° Instrumental, *Which is by playing on Musical Instruments.* Both these are

1° Private, and this two wayes.
  1° Most Private, *When one sings with the voice, or playes on Musical Instruments solitarily, and by himself, to God, or himself, or both.*
  2° Less Private, *When Singing, or Playing on Musical Instruments, or both, are used by or with a few in Private, to God, or themselves, or both.*
2° Publick, *When either of these, or both, are used in a Publick Assemblies, to God, or themselves, or both.*

All these again are of two sorts.

1° Profane, *When humane Songs or Poems, are sung or played*; and this again, is
  1° Lawful, *When Civil, Moral, or Historical Songs or Poems, void of Obscanity, and Uncleanness,* &c. *are sung, or played, or both, at Feasts, Triumphs, Shows,* &c.
  2° Unlawful, *When Wicked, Prophane, Idle, Unclean, and Obscan Songs or Ballads, fraught with Ribauldry, are sung or played any where.*

2° Sacred, *When Pſalms, Hymns, or Spiritual Songs, are ſung to, or played on Muſical Inſtruments, or both.*

The ſtate of the Queſtion.

Profane Muſick, though allowed to be lawful, is excluded from conſideration, in this Querie or Queſtion, by this expreſſion therein, *In Holy Publick Aſſemblies.* Therefore the enquiry here to be made, is only concerning Sacred Muſick; and therein whether or no *that Muſick wherein Pſalms, Hymns, and Spiritual Songs, ſung with Vocal, or played on Inſtrumental Muſick, be to be allowed, and practiſed in Divine Service.* Concerning the former of theſe, namely, Vocal Church-Muſick, ſuch as they have made to themſelvs, that is received without quarrel, by them of more ſound Principles, but here we are bound out, from intermedling with that, by this Diſtinction; *Inſtrumental* and *Organical Muſick*, whereby *Pſalms, Hymns*, &c. *are Sung, or Played, or both, on Muſical Inſtruments, in holy Publick Aſſemblies*, which though it is Allowabl, Profitabl, and Lawful, yet in the Church of God, (eſpecially in theſe latter times,) it hath met with too much enmity, diſtaſt, contempt, and conteſt againſt it; and therefore out of mine endeared affection to truth, mine ardent deſire, and utmoſt endeavour, after Unity, Peace, and Concord, in the whole Church of God, but eſpecially in theſe Nations wherein we liv; I ſhall labour to take off that calumny, and obloquy which is caſt upon it, by theſe eight enſuing (to me irrefragably) Arguments, which becauſ in their proſecution, they are ſwell'd up to a far larger bulk, than I either expected, or deſired, I will firſt ſum up in as much brevity as may be, and they are theſe.

The Arguments epitomized.

1° *Pſalter, or book of Pſalms, takes name from that Muſical Inſtrument, on which they were made and compoſed to be played, and therefore the playing them thereon,*

thereon, is a chief ſubordinate end, wherefore they were made.

2° *Inſtrumental Muſick is one of Gods gifts, who exſpects in ſom meaſure, a thankful and ſpecifical return, from us for all his beſtowments.*

3° *It hath been practiſed by the beſt of men.*

4° *It is required from us by the Analogy of Faith.*

5° *It hath been the conſtant allowance, or practice of the Church.*

6° *It is of an Holy and Sacred Uſe.*

7° *It tends to the uſe of edifying.*

8° *It is commanded both in the Old and the New Teſtament.*

The firſt Argument ſhall be made good, in what follows; where it is to be noted, that the Book of *Pſalms*, hath ever been ſo far from denyal in the Church of God; that it hath been received with more applauſ, and cordial reception; then any other book of God: and is highly had in honour by our ever bleſſed Saviour himſelf, and his holy Apoſtles: And is called **Pſalter**, from *Pſalterium*, a Pſaltery, which was a certain Muſical Inſtrument, which in the Hebrew is called נבל *Nablium*, *Buxtorf* ſaith the German Jews, expound it to be the *Bandora*. Saint *Hilary* ſaith it was our Organs. The Greeks call it Ψαλτήριον, whence comes the Latine *Pſalterium*, and our Engliſh words **Pſalterey**, and **Pſalter**. It comes from the Greek word Ψάλλειν, which ſignifies to touch, as Muſitians do their ſtrings. Some ſay it is to play upon the Harp, and that it is properly ſpoken of the ſound made by the ſtrings of Muſical Inſtruments. The Greek Poets uſe it *for to touch*, and therefore the Muſitians in *Euripides* are ſaid Ψάλλειν χορδὰς, *To touch the ſtrings*. And Ψαλμὸς ſignifieth *the tune of ſtrings*. This Inſtrument (whence this Holy Book is thus named) the Latines call it *Naula*, or *Naulium*, from the Hebrew word נבל and our Dictionaries ſay, it is an Inſtru-

I. Argument.

Mr. *Gregory* & *Paſor. Conſtantin.*

ment like an Harp, but more pleaſant, wherewith *Pſalms*, and *Hymns* are ſung in playing. And the Gloſs ſaith hereof; *Ab illo autem Inſtrumento ad literam nominatur ideo liber iſte, quia ad ſonum illius inſtrumenti* David *decantabat Pſalmos ante Arcam in Tabernaculo Domini.* "But therefore is that book, literally named "from that Inſtrument, becauſe *David* ſung *Pſalms* "unto that Inſtrument, before the Ark in the Taber- "nacle of the LORD. It is alſo granted by *Chytræus*, that *David* ſung *Pſalms* to his **Pſalter**. *Pſalterium* (ſaith he) *ad quod Propheta Regius hymnos ſuos decantabat.* "The **Pſalter** unto which the Kingly Prophet "ſung his Hymns. And the word Ψαλμὸς, (derived from the now treated of Ψάλλειν,) properly ſignifieth the ſound of the Harp, ſaith one: Yet ſo as it is indifferently uſed for *Cantus* a **Song**, or *Cantio* **Singing**. According to *Athenæus*, Ψαλμὸς ſignifieth the ſound of Muſical Inſtruments, or a Poem ſung thereunto. For the Antient Poets, eſpecially the Lyricks, ſuch as was *David*, ſung their Poems to the Lyre or Harp, and ſo joyned Vocal, and Inſtrumental Muſick together; and therefore ſaith *Horace*,

Chytr. Scholia. in Pſal. 33.

Non ante vulgatas per artes,
Verba loquor ſocianda chordis. Od. 9. Lib. 4.
With Art unpractiſed, by thoſe foregone,
I've made with Chords, meaſured words conſent.

All this laid together, and conſidering that *Moſes*, and *Miriam*; *Saul*, and the Prophets uſed **Pſalteries**, and other Muſical Inſtruments, it confutes the opinion of *Zanchy* in this caſe, who ſaith, *Eſt tamen Muſica ad verbum Dei: Non verbum ad Muſicam ordinatum:* "Muſick nevertheleſs is appointed for the Word of "God, but not the Word for Muſick: Whereas in this ſenſe it is true *vice verſâ*, though it be literally true alſo in another. Hence therefore we conclude it to be an undenyabl

Zanchæus Tom. 4. *Col.* 570. To be very warily underſtood.

denyabl truth, that it is a very laudabl, and warrantabl practice in the Church of God, *To ſing the Book of Pſalms, Hymns, or Spiritual Songs, with Organical and Inſtrumental Muſick*, becauſe this is one of the chief and main ſubordinate ends, wherefore they were made. And that therefore, upon theſe and better grounds, the Church of God was never in a peaceabl, and ſettled condition, or brought to any meaſure of ſtrength, and ſtability, but ſhe hath uſed Inſtrumental Muſick, joyned with Vocal, in her ſolemn Aſſemblies and Services. *See* Sydenham *his well-tuned Cymbal*, p. 24. *Sydenham* his well-tuned Cymball. *p.* 24.

The ſecond Argument is this, None can deny lawful and warrantabl Muſick to be the gift of God, and a good gift too, ſent from him. For the Apoſtle ſaith, *But every good gift cometh down from the Father of lights, with whom is no variableneſs, neither ſhaddow of turning*, *Jam.* 1. 17. If every good gift, then Muſick, as is confeſt by Saint *Auguſtine*; *Muſica, id eſt, ſcientia ſenſuſve bene modulandi, ad admonitionem magnæ rei, etiam mortalibus, rationales habentibus animas Dei largitate conceſſa eſt.* "Muſick, that is, the knowledge or "ſenſ of well-tuning, unto the Admonition of a great "Matter, is alſo by Gods bounty granted to men ha-"ving reaſonabl ſouls. When God was about to ſettle his Church in the Old Teſtament, he appoints the building of a Tabernacl, and for that purpoſe, pick't out *Bazaliel* and *Aholiab*, with all that were *wiſe-hearted, and furniſhed them with his own Spirit, in wiſdom, and in underſtanding, and in knowledg, and in all manner of workmanſhip, to deviſe cunning works, to work in gold, and in ſilver, and in Braſs*, &c. *Exod.* 31. 1 —— 12. Certainly, had not God accounted it for a foul diſhonour to him, and to his Worſhip, to have had the work of a Momentary, and Typical Tabernacl, finiſhed in a courſ, homely, and ordinary manner; he would never have furniſhed, nay filled the Mechanical workmen thereof, with his own ſpirit, in wiſdom, &c. *Divinis donis,* Argum. II. *Jam.* 1. 17. *Aug. Tom.* 2. *Col.* 103. *c.* *Exod.* 31. 1--- 12. *Jun. & Tremel. in Loc.*

denis, with divine gifts. Now then if God be honoured by Masons, Carpenters, Smiths, *&c.* in the well and exact performances of their Handicrafts: How much more, are He? his Houſ? his Service? his Ordinance? his Worſhip? yea his People? honoured by Muſick, but eſpecially Inſtrumental, which is far more honourabl, then the iſſue of any mechanick workmanſhip; nay heavenly in compariſon thereof. And if Honour, and Service be done unto God in Stones, Timber, Gold, Silver, and Braſs; how much more with an Harmonious, Curious, and Muſical Air? which is a far more noble, and eſpecial gift and endowment. Moreover, queſtionleſs, doing this in the building of the firſt Tabernacl, he gave much more Aſſiſtance, and meaſure of his Spirit, in Song, and Muſick; unto *David*, *Heman*, *Aſaph*, and the ſons of *Merari*, *&c.* 1. *Chron.* 15. v. 16, *&c.* about 445. years after. When they were to praiſ and to magnifie the great and glorious name of our God, in thoſe ſet and ſolemn Songs and Services, upon thoſe Muſical Inſtruments, which doubtleſs he had enabled *David* to find out, for ſuch pious and religious uſe. But yet higher, here we ſee, When God was firſt ſerved in a Temporary Tabernacl, then he contents himſelf with the honour of cunning, and curioſity, in the workmanſhip thereof; but when his Worſhip, and Service did but approach unto a Templ: then muſt it be improved, and enlarged, by Muſick both Vocal and Inſtrumental, and that alſo with the greateſt Art, Skill and Cunning, which at that time, the choiceſt, and ableſt of his ſervants were able to invent, make, or uſe; which Inſtruments, though they were ſo wonderfully, and in an extraordinary manner contrived, and practiſed, upon ſo great and religious a deſign; yet now are the moſt of them, and their uſe loſt together. And ſince the coming of our Saviour, there are invented other Inſtruments of Muſick, far more ſolid, grave, reverend, and advantagious, for the ſolemn praiſing of God, and the uſe of edifying,

1 *Chron.* 15. 16.

edifying, in the judgement of pious, judicious, and learned men; as is expreſt by *Polydore Virgil*, who ſaith thus, *Multa inſuper noviſsimis temporibus inſtrumenta Muſica inventa ſunt, quorum auctores jam in oblivionem venerunt: ex quibus propter ſuavitatem concentus, omni & admiratione, & laude digna ſunt illa; quæ Organa nuncupant, valde quidem ab illis diſsimilia, quæ* David *Judæorum rex, ut in 1. hujus operis volumine memoravimus, fecerat, quibus Levitæ ſacros hymnos concinerent ſicut nos his pariter canimus. Item alia id genus ſunt, quæ Monochordia, clavicymbala varieq; nominantur: eorum tamen æquè inventores magno quidem ſuæ gloriæ damno, in nocte denſiſsimâ deliteſcunt.* "Moreover there are "many Muſical Inſtruments, found out in theſe laſt "times, which are called Organs, the Authors where- "of are loſt; from which (for the ſweetneſs of tune) "they deſerv all admiration, and praiſ, much truly un- "like thoſe which *David* King of the Jews made, as we "have related in the firſt book of this work, whereon "the Levites ſung Hymns, as we in like manner now "uſe on theſe. Alſo there are others of that kind, "which are named Monochords, clavicymbals, and "ſeveral others. Their Inventours nevertheleſs, to the "great loſs of their glory ly equally hidden in the "thickeſt night of oblivion." The ſame Author in another place, ſaith thus, *Hinc perſpicere licet, iſtiuſmodi Organa à* Davide *confecta diverſa fuiſſe à noſtris, quorum nunc uſus in Templis eſt perquam frequens: quando illa plectro pulſabantur, noſtra vero inflantur follibus, unde multis meatibus quaſi cicutis imparibus vox erumpit, concentumque efficit,* &c.—— *At author noſtri Organi tam concinni non proditur, cum magnâ ejus nominis jactura,* &c. "Hence we may ſee, thoſe kind of Organs "made by *David*, were different from ours, whereof "now there is much uſe in Churches; becauſe thoſe "were ſtruck with a quill, but ours are blown with bel- "lows: Whence a noiſe or ſound breaks out, through

Polydor. Virgil. de Invent. rer. lib. 3. cap. 18.

Ibid. lib. 1. cap. 15.

"uneven pipes, and makes a ſweet tune, *&c.*— But "the author of our ſo ſweet an Organ is not known, "through the great loſs of his name, &c." All theſe lay'd together, and ſum'd up, amount to this Obſervation: That conſidering God never givs gifts, but to the end that he may be glorified therein, and thereby; and that under the New Teſtament, he hath greatly advanced, and much improved the liberal Art of Muſick, whereby to praiſ, and magnifie his great, and glorious name, for all his wonderous mercies, and gracious goodneſs, continually ſhowr'd down upon us, eſpecially in his Son our Saviour Chriſt Jeſus. Moreover God never beſtows his gifts, of what kind ſoever, but for himſelf, as the Apoſtle ſaith, *For of him, and through him, and*
Rom. 11. 36. *to him are all things, to whom be glory for ever, Amen.* *Rom.* 11. 36. Nothing therefore comes from God, but he expects ſom return thereof, as was ſhowed in the Giving of him the firſt-born, firſt-fruits, and now Sanctification, Worſhip, and Service. Therefore a ſoul truly devout, indued with Gratitude, and Thankfulneſs, ever upon the receit of any enjoyment, ſome way or other, makes a return thereof. The ſenſ, and apprehenſion of this, compells me here to confeſs, that upon the ſight, or Remembrance of a certain piece of *needl-work*, yet remaining in the *Templ Church*, *London*, I judg, and condemn my ſelf, and the generality of theſe times, and Nations, as deeply guilty of a great meaſure of *ingratitude and unthankfulneſs* towards our moſt *Gracious God and Saviour*: In that a young maid, one of the weaker ſex, which when it is in the moſt Honourabl eſtate, the Law of our Land makes under *covert Baron*: And that ſhe alone, ſhould ſo far out-ſtrip us, in leaving a monument of her Piety and Devotion, by giving, and conſecrating the firſt fruits of her needl, unto the Honour of our Redeemer. This Remainder of Religious Gratitude, was thankfully and devoutly returned to God about 48. years ſince: and it is thus,

That

That her curious Handiwork is enclosed in a very fair handsom wooden frame, within which about the needl work, are writ the first words of the 115. *Psalm*, in Latin, and in fair capital Letters, *Non nobis, Domine, non nobis, sed nomini tuo sit Gloria.* "Not unto us, Lord, "not unto us, but to thy name be the Glory." And in the middl of the lower side thereof is the very style, and form of words of her consecration thereof. *Gloriæ Dei Opt. Max. acûs suæ primitias, cœli soliq; adumbrantes Gloriam, Dimissimè dedicat consecratq; Maria Marston. A. D.* 1612. "*Mary Marston* most "humbly givs and consecrates, the first fruits of her "needl, shaddowing out the glory of Heaven, and "Earth, to the Glory of God Almighty." By which act of hers she shows, what duty of thankful, and specifical returns in and for all things we ow unto God; and if in all, then in this of Instrumental Musick, whereby he is more then honoured, praised and magnified. In this case the Heathens were able to say thus much; ὑμνεῖν γὰρ εὐσεβὲς καὶ προηγούμενον ἀνθρώποις, τοὺς χαρισαμένους αὐτοῖς μόνοις τὴν ἔναρθρον φωνὴν θεοὺς, "For to praise the "gods, which to us alone hath given articulate voice, I "account it a godly thing, and first of all agreeabl to "man. Plutarch. περὶ μουσικῆς.

In a word, to explode, or exclude *Instrumental Musick*, from the service and Worship of God; is to caus the Church, to hide a Talent, which God hath given her, whereby to praise, magnifie, honour, and glorifie him, which to do, of how sad, and dangerous a consequence it is, see *Matth.* 25. 24.-- 30. Mat. 25. 24-- 30.

The third Argument is this; *It hath ever been practised by good men*, yea long before Vocal Musick. For to deny good men to have praised God without any Musick at all for about the space of 2450. years, (which was the time of the children of *Israels* passage through the red Sea) is very absurd, whereas Instrumental Musick, at that time, was of about 1850. years III. Argum.

 standing;

ſtanding; Wherefore the ſtrongeſt and faireſt probability, and conjecture is; that good men, all that term of time, praiſed God only with *Inſtrumental Muſick*, or none: For the Heathens ſpent much oyl and many precious hours, with the beſt of their abilities to make enquiry, whereby to find out, who were the firſt Authors of Muſick, which when they had done, they were unable to determin; For the higheſt that therein they were able to reach, was that *Amphion* King of *Thebes* was the firſt Inventor thereof. Ἡρακλείδης δ' ἐν τῇ Συνάγωγῇ τῶν ἐν μουσικῇ, τὴν κιθαρῳδίαν, καὶ τὴν κιθαρῳδικὴν ποίησιν πρῶτόν φησιν Ἀμφίωνα ἐπινοῆσαι, τὸν Διὸς καὶ Ἀντιόπης.

Plutarch. περὶ μουσικῆς.

"*Heraclides*, in that Book wherein he hath collected "antient Muſitians, and the firſt Inventours of that "Art, ſaith Prince *Amphion* the ſon of *Jupiter*, and "*Antiope*, firſt found out the uſe of the Harp." Which was about *A. M.* 2620. abov 170. years after the firſt news of ſinging, which was by *Moſes*, and the children of *Iſrael*, immediatly after their recovery out of the Land of *Ægypt*, ſince which time, that it hath been practiſed by good men, is evident, from *Moſes*, *Miriam*, *Jephte's daughter*, the Prophets, *David*, *Solomon*, &c. That Inſtrumental Muſick, is ſo much elder ſiſter to Vocal: I thus prov, *Jubal was the Father of all ſuch as handl the Harp, and Organ*, *Gen.* 4. 21. which the Septuagint read thus, Οὗτος ἦν ὁ καταδείξας ψαλτήριον καὶ κιθάραν. "He was the Inventour of the Pſaltery, and the "Harp." Both which, but eſpecially the former, was deſigned, and intended for ſacred uſe, from their firſt creation. And in this text, there is not ſo much as a hint of ſinging, but a clear expreſſion for playing on *Muſical Inſtruments*, wherein our laſt Tranſlators, by rendring it *handl the Harp and Organ*, follow *Junius* and *Tremelius*; the latter whereof was a convert nativ Jew, bred up with them, and therefore had skill in the propriety of that language, and their ſenſ in the expoſition of the ſacred Text; Their tranſlation thereof

Inſtrumental Muſick elder ſiſter unto Vocal.

Gen. 4. 21.

is

is this, *Auctor fuit omnium tractantium citharam*, &c. *Junius & Tremellius in locum.* "He was the Tutor of all thoſe that handl the Harp; *&c.*" Whereupon they note, that according to the Hebrew it is *omnis prehendentis citharam*, i. e. *pulſantis*, of every man that takes hold of, that is, ſtrikes upon the Harp, *&c.* Therefore ſaith **Peter Comeſtor**, *Inventor fuit Muſicæ, ideſt conſonantiarum*, "He was the In- "ventour of Muſick, that is Harmony, the agreeing of "ſounds." *Pet. Comeſt. Hiſt. in Gen. cap. 28.* Wherefore the *Geneva* in their Tranſlation hit it right, who read it thus, *He was the Father of all ſuch as play upon the Harp, and the Organ*; much better then the vulgar, which gives it thus, *ipſe fuit pater canentium citharâ, & Organo.* "He was the Father of them "which ſing with the Harp and the Organ;" by which word *canentium* we muſt underſtand playing, becauſe it is *Citharâ, & Organo*, with the Harp and Organ, not *ad Citharam, & Organon*, unto the Harp and Organ; neither is there any footing at all for *canentium* from כל־תפש כנור ועוגב *of every one that handls the Harp, or Organ.* Nor from καταδύζας he found out, what *Peter Comeſtor* ſaith a little after; *ut labor Paſtoralis in delicias verteretur*, "That the Shepherds labour might be turned into delight;" which I utterly deny for theſe two reaſons. *Ibidem.* *Jubal* invented Inſtrumental Muſick for holy uſe.

1° Becauſe as hath been already obſerved, The *Pſaltery* was ever of holy uſe.

2° Doubtleſs God for his own glory, which muſt be by a praiſing him therewith, put it into his heart to have an eſpecial care, for the preſervation of the whole Art of Muſick. For he himſelf ſaith in the words immediately following: *Et quum audierat Adam prophetaſſe, de duobus Judiciis: ne periret ars inventa, ſcripſit eam in duabus columnis, in qualibus totam: ut dicit Joſephus, una marmorea: altera lateritia. Quarum altera non diluueretur diluvio: altera non ſolveretur incendio. Marmoream dicit Joſephus eſſe in terrâ Syriæ.* "And "ſith he had heard *Adam* propheſie of two Judgements; *Ibidem.*

"leaſt the invented Art ſhould periſh, he writ it in two "pillars, all in each; as ſaith *Joſephus*, one Marbl, the "other Brick; the one whereof could not be deſtroyed "by the flood, nor the other diſſolved by burning. *Jo-* "*ſephus* ſaith the Marbl one is in *Syria*." Which relation, I muſt confeſs, I ſhould ſecond with no more credit, then a *Rabinical* conceit, had it not been put under the name of *Joſephus*, whom in ſuch a caſe as this, I believ next to Scripture, from whoſe judgement and authority joyned to the reaſons, and authorities aforeſaid, I conclude, *Inſtrumental Muſick* hath been uſed by good men ever ſince it came into the world. What material objection may be made herein, ſhall be anſwered in its due place.

IV. Argu. 1 *Cor.* 14.40. *Zanch. Tom.* 4. *Col.* 569.

The fourth Argument is *from the Analogy of Faith*, from this text, 1 *Cor.* 14.40. *Let all things be don decently and in oder. Zanchy* concludes thus, *Facile eſt intelligere, qualis etiam debet eſſe Muſica in Eccleſiâ Chriſti, & in cœtibus Eccleſiaſticis, talis nimirum quæ decorum habeat, ordinem, & ædificationem; eſt enim ad hoc inventa, & inſtituta.* "It is eaſie to underſtand, "what Muſick ought to be in the Church of Chriſt, and "in Eccleſiaſtical Aſſemblies; namely, ſuch as may have a "*decorum*, order, and edification; for hereunto was it "invented, and inſtituted." Here is an expreſs Analogy of faith requires it; but more plainly, They in the Old Teſtament, made their ſolemn praiſes with *Muſick Vocal, and Inſtrumental*, for temporal deliverances, as, the bringing the children of *Iſrael* out of *Ægypt*, their paſſage through the red Sea, their protection in the Wilderneſs, their arrival in *Canaan*, their injoyment of Typical Ordinances, as a Levitical Prieſthood. The Tabernacl, the Templ, the Ark, the Altar, Return from captivity. Their deliverance from their enemies, and at the utmoſt their receiving of Spiritual promiſes. Whereas we under the New Teſtament, have received infinite greater deliverances which are Spiritual, as in that we

 are

are delivered from the *Egyptian* ſlavery, bondage, and darkneſs of Heatheniſm, Superſtition, and Idolatry; we receive nouriſhment, and protection in the midſt of a crooked and perverſe Generation; we are made lively members of Chriſts Myſtical body. Our enjoyment of Evangelical Priviledges, and Ordinances, as an Evangelical Prieſthood; The righteouſneſs of Chriſt imputed unto us by Faith. The Word, and Sacramens, and our continual deliverances, not only from our enemies temporal, but alſo ſpiritual. Whereby we attain unto fruition of the greateſt Promiſes that ever were made to men; and therefore both of them, and us, the Author of the Epiſtle to the Hebrews ſaith thus, *And theſe alſo,* that is thoſe under the Old Teſtament, *having obtained a good report through Faith, received not the promiſe: God having provided ſom better things for us*, under the New Teſtament, *that they without us ſhould not be made perfect*, *Heb.* 11. 39, 40. Therefore it is a very good Argument, *à minori ad majus*, that it is our duty, under the Goſpel, to praiſ, and magnifie the name of our great, and gracious God, *in Pſalms, Hymns, and Spiritual Songs, on Muſical Inſtruments.* Heb. 11. 39, 40.

The fift Argument is from *the conſtant allowance, or practice of the Church*, which manner of worſhip, that it commenc't, about the year of the world 600. by *Jubal* who was great Grandchild to *Irad*, *Cains* Grandchild, the ſeventh from *Adam*. After which time it was the only Muſical ſervice of God, unto about the year of the world 2450. when it admitted *Vocal Muſick*, as an aſſiſtant, with whom it continued in but a mean eſtate, for the ſpace of about 444. years, till it was much improved, and enlarged by *David*, 2 Sam. 6. as hath been ſaid, ſince which time it hath continued in the Church till this, which is about 2760. years, without intermiſſion, except for the ſpace of an hundred years and upwards, after the Reſurrection of our Saviour; during which time we find no noiſe of inſtrumental V. Argum. 2 Sam. 6.

mental Musick, but only Vocal; as is confest by all men of moderation, and unbyassed principles; and great reason there is, why it should be so, For, for the space of three hundred years, and upwards, she was either young, and but in planting, or rent, and torn, with intestin, and unnatural broils, and dissensions: or cruelly oppreſt with some of the ten Persecutions, which were times, *for the hanging of their Harps upon the willows*, as they sate by the rivers of confusion, *rather than to sing the songs of Sion, upon Musical Instruments*, in so strange a world; which is nothing but what our Saviour had foretold, when he said, *The daies will come, when the Bridegroom shall be taken from them, and then shall they fast*, Mat. 9 15.

Yet nevertheless, though during the said time of minority and sufferings, she was hurried, and harrowed by extremity of weakness, or cruelty, or both; yet did she begin to recover her head about the year of our Lord 150. For *Justin Martyr*, who was first a great *Philosopher, and after that a glorious convert unto the Christian faith, a zealous lover, a great worshipper of Christ Jesus*, famous about the year of our Lord 150. gives his sense in allowance hereof, as it is in the answer unto the eighth Objection in this *Exercitation*.

Justin. Martyr flourished *A. D.* 150.

About *An. Dom.* 200. *Clemens Alexandrinus* Presbyter flourished; he was famous for devotion and learning; yet in his directions for Feasting he saith thus upon *Col.* 3. 16. Ὁ λόγος τοῦ χριστοῦ ἐνοικείτω ἐν ὑμῖν πλουσίως, ἐν πάσῃ σοφίᾳ διδάσκοντες καὶ νουθετοῦντες ἑαυτοὺς Ψαλμοῖς, καὶ ὕμνοις, καὶ ᾠδαῖς πνευματικαῖς. Τοῦτο ἡμῶν ὁ κῶμος ὁ εὐχάριστος, κἂν πρὸς κιθάραν ἐθελήσῃς ἢ λύραν ἀδειν τὲ καὶ Ψάλλειν, μῶμος οὐκ ἔστιν· Εὐφραίνει μιμήσῃ δίκαιον βασιλέα, εὐχάριστον τῷ θεῷ. —καὶ γὰρ ἁρμονίας παραδεκτέον τὰς σώφρονας· ἀποτάτω ὅτι μάλιστα ἐλαύνοντας τῆς ἐρρωμένης ἡμῶν διανοίας, τὰς ὑγρὰς ὄντως ἁρμονίας· αἳ περὶ τὰς καμπὰς τῶν φθόγγων κακοτεχνοῦσαι εἰς θρύψιν καὶ βωμολοχίαν ἐκδιαιτῶνται· τὰ δὲ αὐστηρὰ καὶ σωφρονικὰ μέλη. "*Let the Word of Christ dwell in you richly, in*

Clemens Alexand. Pædag. lib. 2. *cap.* 4. He flourished about *A. D.* 200.

"*all*

" *all wiſdom, teaching, and admoniſhing one another, in* " *Pſalms, and Hymns, and Spiritual ſongs.* This is our " pleaſant, and gratious Feaſt. And if thou knoweſt " how to ſing to the Lyre or Harp, there is no " reproof againſt thee: Therein thou ſhalt imitate " the righteous *Hebrew* King who was acceptable to God. *And ſomewhat after thus*; " For modeſt " and ſhamefac't Muſical conſorts, are to be " admitted of; on the other hand, ſoft, and effeminate " Muſical Conforts, are to be far driven away from our " ſolid, and ſerious thoughts; for they tend to an oc- " caſion of leading a delicate, and idle life; but they are " thankworthy which belong unto temperance. Where- in there is a fair allowance of *Muſical Inſtruments* in the Church; for if *David* be imitated in playing harmleſs and innocent Ditties at Feaſts, it is only in the Muſick, not in the Ditty, being prophane, which is diſal- lowed in the Church, for we never heard of his playing but of *Pſalms* or *Hymns* in the Church of God, *ante Arcam* before the Ark, as before. Again, if Moral civil ſongs plaid upon Inſtruments tend to tem- perance, how much more do *Pſalms, Hymns, and Spi- ritual ſongs*, ſo plaid, tend to Devotion, and edification!

Moreover this Father here layes before us an abuſe of Muſick, which he labours to redreſs, endeavouring to take away the abuſe thereof, not the uſe.

St. *Cyprian* was a man of great learning, and a moſt holy life, who before his converſion, was a Rhetorici- an, after that, firſt Prieſt, then Biſhop of *Carthage*, and laſtly a glorious Martyr, *An. Dom.* 249. who in his life time having writ a letter unto *Donatus*, a young Convert, wherein he gives moſt wholeſome and Chri- ſtian direction and advice, whereby to *make his works ſhine before men*; he concludes with Inſtructions, how in a Chriſtian manner, to keep Holy daies, and Feſtivals, comparing the ſeaſon of Grace to a Feaſt, & he concludes thus: *Sonet Pſalmus Sobrius: ut tibi tenax memoria eſt:*

Cyprian. *Epiſt.* 2. *l.* 2. *in fine.* St. *Cyprian* was Martyr- ed. *A.D.*249.

eſt: Vox canora: aggredere hoc munus ex more. "Let "a Pſalm noiſe out a ſober Feaſt: as thou well remem- "breſt: A ſhrill voyce: ſet upon the duty after the ac- "cuſtomed manner. Which paſſage though it doth not *totidem verbis*, ſpeak out loud Muſick, yet it urges the duty by no leſs then three Arguments.

1. *Sonet Pſalmum*, which muſt be underſtood of holy publick aſſemblies, in that ſenſe wherein as you have heard, Ψαλμὸς was then underſtood.

2. *Ut tibi tenax memoria eſt.* As thou well remembreſt; there is the Practice of the Church.

3. *Ex more*, after the accuſtomed manner; there is her conſtancy in that her practice; with command unto *Donatus* to be conformable thereunto.

After him St. *Hilary* Biſhop of *Poictiers* in *France*, about the year of our Lord 370. A man very venerable both for life, and doctrine, ſpeaks for the Organ in Gods ſervice as an ancient, and old continued cuſtom, as if the Church had at that time, received it by preſcription, and in the very ſame ſenſe and latitude, we here determine. *Pſallendum autem nomini ejus: quia*
Hil. p. 512. *per Organum Pſalmus eſt.* We muſt Inſtrumentally ſing to his name, becauſ a Pſalm is upon an Organ. And a littl before, *Deo itaque jubilandum eſt, quia debitum ei*
Ibid. *à nobis eſt exultantis vocis officium.* "We muſt greatly "rejoyce in God, becauſ from us the voice of exalta- "tion is due to him." And in another place, *Canticum autem Pſalmi eſt cum Organo præcinente, ſubſequens, &*
Id. p. 430. *æmula Organi vox chori canentis auditur: Modum Pſalterii modulis vocis imitata.* "The ſinging of a *Pſalm*, is "the leading of an Organ, and the emulous voice of "the ſinging Quire following the Organ." And in another place, ſpeaking of *Davids* compoſure of the *Pſalms* (he ſaith) *Eo enim cum Organo prophetatum eſt, Græcè*
Idem. p. 427. *Pſalterio, Hebraicè nablo nuncupato: quod unum omnium Muſicorum Organorum rectiſſimum eſt; nihil in ſe perverſum continetur, vel obliquum.* "For there he "pro-

" prophesied on an Organ in Greek called a **Psaltery**, " but in the Hebrew *Nablium*, which is the best of all " Musicall Instruments, wherein is contained nothing " perverſ or amiſs.

Saint *Basil* for his eminency, ſirnamed the Great, Arch-Biſhop of *Ceſarea* in *Cappadocia*, who flouriſhed about *A. D.* 380. a learned, and moſt holy man, who was of ſo great authority amongſt the Grecians, that no man, though never ſo baſe, durſt at any time, in any matter, contradict any thing of either his Doctrin, or his Writings; after he had given the holy uſe of, and advantage which may be made by Inſtrumental Muſick, he ſaith thus, ὥστε ὁ Ψαλμὸς, λόγος ἐστὶ μουσικὸς ὅταν εὐρύθμως, κατὰ τοὺς ἁρμονικοὺς πρὸς τὸ ὄργανον κρούηται. " A *Pſalm* " therefore is a Muſical ſpeech, when it is tunably and " exactly played upon an Organ, according to the rule " of Muſical Conſort." *Basil. M. in Pſal. 29.*

Gregory Nazienzen another Biſhop, of *Nazianzena*, in *Cappadocia*, about *A.D.* 390. A man for learning, integrity, and eloquence ſo eminent, that the greateſt of his adverſaries durſt not contradict any thing of his, of whom *Euſebius* ſaith, *Hæreticorum turbinem fideliter tulit*, " He faithfully underwent the whirlwind of the " Hereticks," Whoſe honour was ſuch, that he was ſirnamed the great 200. years: He implying every one to be ſuppoſed to underſtand a *Pſalm* to be as formerly ſhowed, to com from Ψάλλειν, giving the difference betwixt an *Hymn*, and a *Pſalm*, ſaith *Greg. Nazian. Car. Jamb. 15.*

Ο δ' ὕμνος, αἶνος ἐμμελῆς, ὡς οἴομαι,
Ψαλμὸς (ὑν ᾠδῇ γίγνεται) Ψαλμῳδία.

Modulata laus eſt hymnus, ut quidem Arbitror,
Cum cantione Pſalmus, eſt Pſalmodia.

With the voice praiſ tuned, an Hymn is,
Pſalm playing, with ſinging, is, I wis.

Gregory Nyſſen, Brother to Saint *Basil* the great, Bi-

ſhop of *Nice* in *Cappadocia*, a man of great Learning, Piety and account, about the ſame time, thus hath it,

Greg. Nyſſ. de vita Moyſis.

αἱ γὰρ πνευματικαὶ φωναὶ αἱ διὰ εὐαγγελικῶν κηρυγμάτων γεγονυῖαι, καθάπερ τὸ τῆς ἀκοῆς, ὕστερον τῇ πνεύματι & τῇ διὰ τῶν ὀργάνων ἠχεῖται & ἡμιόπιον ἐν ταῖς ἐκκλησίαις, ᾠδὴ ἐυτονότερον πανταχοῦ τῆς ὑπῆρχεν. "For as the laſt words which are "made by Goſpel Preaching, have moved the hearing; "ſo the Spirit more vehemently by the Organs in later "times.

Saint *Ambroſe* Biſhop of *Millain*, a moſt famous man for Faith, and Sanctity, and exceedingly learned, he was famous about the ſame time, who ſpeaking of this kind of praiſing God, gives this reaſon for it, *Sane* (ſaith he) *eſt quidam proprius bonorum actuum factorumque plauſus; in Orbem exeat, & benè geſtorum reſultet gloria.* "Surely there is a certain proper praiſ of good "Acts, and deeds; let the ſound thereof go abroad "into the world, and the glory of things well don break "out." In the ſame Paragraph ſpeaking upon *Ezek.* 25. 6. by the rule of contraries, concerning the duty of the Prophet therein, he obſerves thus, *Jubetur ergo Propheta plaudere manu, & percutere pede; jubetur Pſallere, quia ſponſi nuptias jam videbat, in quibus deſponſatur Eccleſia, Chriſtus adamatur, Pſal.* 80. & 70. *Audis citharantium voces, audis ſaltantium ſtrepitus, nuptias crede.* "The Prophet therefore is commanded to clap "his hands, to dance; he is commanded to play upon "Muſical Inſtruments, becauſ now he ſaw the Marriage "of the Bridegroom, wherein the Church is eſpouſed, "Chriſt is loved, *Pſal.* 80. & 70. Doſt thou hear the "noiſ of Muſitians, doſt thou hear the buſling of Dan-"cers? believ the Marriage.

Ezek. 25 6. S. *Ambroſ.* Tom. 5. p. 76.

Chryſoſtom. To. 1 *Homil. de Pœnitent.* contin. &c.

Saint *Chryſoſtom* Biſhop of *Conſtantinople*, a man who abounded in learning, and ſanctity, had in great reverence, and exceedingly beloved of his People, he dyed *An. Dom.* 411. and is as clear as the Sun for it, and in it.

φιλῶ γὰρ ἐγὼ τὰς ἐκκλησίας αὐτῶν διαπύρως λέγω, λέ-

γω,

γει, Ψαλμὸν καὶ δότε τύμπανον, Ψαλτήριον τερπνὸν μετὰ κιθάρας. ἓν λαμβάνει, καὶ τρία ἀπαιτεῖ —— οὐδὲ γὰρ φαῦλον τὸ ὄργανον, ἀλλ' ἐπειδὰν αἰσχρῶν ἀσμάτων γενῆται ὄργανον· ὡς εἰ θεῖα ἐλέγετο ἀπ' ἀρχῆς, οὐκ ἦν βέβηλα, εἰ καὶ τῇ ἀμετρίᾳ ἐπενοήθη εἰς τρυφὴν, ἀλλ' ὅμως θεῷ καθιέρωτο, ὥσπερ ἀπ' ἀρχῆς οὐκ ἦν βέβηλα. διὸ καὶ ὁ Δαβὶδ, αἰνεῖτε αὐτὸν ἐν Ψαλτηρίῳ, καὶ κιθάρᾳ, ἐν χορδαῖς καὶ ὀργάνῳ, ἐν κυμβάλοις εὐήχοις, ἐν κυμβάλοις ἀλαλαγμοῦ, ἐν τυμπάνῳ, καὶ χορῷ. εἴθε οὖν ἡ ἐπίνοια μὴ πρὸς τρυφὴν ἀκολασίας ἐτράπη, μὴ εἰς προσκύνησιν εἰδώλων· ἀλλ' ὧν ἂν ἐπενόησε, τούτων τοὺς καρποὺς εἰ ἀπεδίδου τῷ θεῷ, οὐκ ἂν ἐμέμφθη ἡ ἐπίνοια τῆς τέκνης, εἰ τὴν δεσπότην ἐγνώρισεν· οὐκ ἂν ἐμέμφθη ἡ κιθάρα· εἰ Θεὸς διὰ τῆς κιθάρας ἐκρύπτετο.

Idem de Dict: Abrah. Ser. 4.

"The Angels lov them that delight in the Lord, Take a "*Psalm*, and bring hither the Tabret, the pleasant "Psaltery with the Harp; he takes one thing, and de- "sires three. *But fuller and clearer yet.* For (*saith he* "*in another place*) in the Church neither is a Musical "Organ to be reckoned naught, or of no worth, but "after it hath served to filthy songs. Even as Divine "songs antiently were not prophane; although through "an immoderate pleasure, they were after turned to "lust, nevertheless they were dedicated to God: as "truly they were not profane from the beginning. "Therefore *David* in the 150. *Psalm* v. 3. *Praise him* "*with the Psaltery, and with the Harp, upon strings, and* "*on the Organ, on the well tuned Cymbals, upon the high* "*sounding Cymbals, upon the Timbrell, and in the Quire.* "And I wish that this invention had not been convert- "ed to pleasure, inticements, and lusts, not unto the "worshipping of images: but the use at which the In- "ventours thereof aimed, that it might excell in Divine "things; for the cunning of the Art was never re- "proved, never was the Harp dispraised, if God was "honoured by the Harp.

Saint *Hierom* Presbyter, a man of incomparabl learn-

ing and piety, who was termed *Hæreticorum Malleus, & expugnator fortiſſimus*, The ſtouteſt Hammer, and conquerour of Hereticks, he dyed about the year 422. after this manner he gives Advice, both to the Organiſt & the Quire. *Audiant hæc adoleſcentuli: audiant hi quibus Pſallendi in Eccleſia officium eſt.* "Hear theſe things "ye young men; hear this ye whoſe office it is, to play "upon Muſical Inſtruments in the Church.

S. Hierom. in Epheſ. cap. 5.

Aurelius Clemens Prudentius, a Roman Believer of conſular Authority, a man of great piety, and learning, who well knew the cuſtom, and practiſ of Chriſts Church; as he ſets it down in theſe verſes foliowing; he flouriſhed *A. D.* 380.

Aurel. Clem. Pruden. in Apotheoſi Adverſus Judæos.

Quicquid in ære cavo reboans tuba curva remugit,
Quicquid in arcano vomit ingens ſpiritus hauſtu,
Quicquid caſta chelys, quicquid teſtudo reſultat,
Organa diſparibus calamis quod conſona miſcent,
Æmula paſtorum quod reddunt vocibus antra,
Chriſtum concelebrat, Chriſtum ſonat, omnia Chriſtum
Muta etiam fidibus ſanctis animata loquuntur.

Aurel. Clem. Prudentius in Apotheoſi Adverſus Judæos.

What e're loud Trumpet bent, from's hollow braſs reſounds,
What (air) e're, the ſtrong breath in ſecret draught rebounds,
What ſo e're chaſte Harp, what ſo ere the Lute out ſend,
That which with loud pipes uneven, the ſweet Organs blend;
That which the emulous Shepherds but with voices ſings,
Chriſt it honours, Chriſt it ſignifies, Chriſt all things (Yea even brute men) do him declare, on Sacred ſtrings.

From

From this ſearch, and enquiry here made, after the Allowance, Uſe and Practiſe of *Inſtrumental Muſick*, by holy men, in the houſ, and Church of God, as we have diſcovered it, in the firſt Inſtitution thereof; in its Increaſ; Wane; Ecclipſe; and Recovery; in which it hath ſtood, and continned, at the leaſt this 1400. years; Now we conclude it to be allowabl, warrantabl, and profitabl with us in theſe dayes, in that it was ſo, with thoſe almoſt *primitiv Saints and Champions*; wherein to wade any further, and in this manner, to bring it down unto theſe times, would not only take up abundance of unneceſſary pains, but alſo ſwell this undertaking into too great and needleſs a bulk; we therefore will leav every moderate diſcreet Chriſtian to make uſe of that old Adage, *Ex Hercule pedem*, where we will leav them to judg the juſt proportion of its reception, and entertainment in after times, until this day; although by and through the ſpirit of oppoſition, and contradiction, the worſt enemy of Chriſtianity, it hath met with foul play, and unjuſt dealing, in ſom of the reformed Churches; by reaſon of their wayward ſpleen, not rectified judgement: miſ-biaſed conſcience, not purity of ſpirit: fierceneſs of wilde zeal, not ſoundneſs of knowledg: forwardneſs of precipitated Reſolution, and not meekneſs, and calmneſs of true piety, and devotion, decrying Church Muſick, as ridiculous, Papiſtical, and the like, from, and amongſt whom, it hath found very bad entertainment, eſpecially from the former Ages *Geneviſts*, even againſt their own light and principls, as is evident from their own Champions; one whereof take for an inſtance, and that is *Zanchy*, who ſaith, *Veterem igitur, & Apoſtolicam hanc eſſe conſuetudinem, ut Deus laudetur, & invocetur non ſolum voce ſimplici, verum etiam Muſicâ, & cantu, manifeſtum eſt, eóque utile.* "Manifeſt therefore it is, "and alſo profitabl, that this was an old and Apoſto-"lical cuſtom, that God ſhould be praiſed, and called "upon

Zanch. Tom. 4. Col. 566.

" upon, not only by plain voice, but alſo by Muſick " and ſong." Herein I could ſay much more, but love not to meddl more than neceſſary in troubled waters: Therefore will I conclude this Argument with a Latine Diſtick, which claims preſcription in the Church of God, and the judgement of two of our Engliſh men, by all which this Queſtion is concluded in this ſenſ. The Diſtick is this,

Non vox, ſed votum: non Chordula Muſica, ſed Cor;
Non Clamans, ſed amans cantat in aure Dei.
Not voice, but vote: not ſtringed Inſtrument, but heart:
Not crying out, but Lov: in Gods ear bear a part.

This ſhows it to have ever been a ſtanding cuſtom in the Church of God, and it is this day practiſed in *the Reformed Churches, in Germany*, whether *Lutherans*, or *Calviniſts*. And is enjoyned to be practiſed in our Church of *England*, by Queen *Elizabeth* in her *Majeſties Injunctions*, in theſe words, *For the comforting of ſuch that delight in Muſick, it may be permitted, that in the beginning, or in the end of Common Prayers, either at Morning or Evening, there may be ſung an Hymn, or ſuch like ſong, to the praiſ of Almighty God, in the beſt ſort of Melody and Muſick that may be conveniently deviſed*, having reſpect that the ſentence of the Hymn may be underſtanded and perceived.

Queen *Elizabeths* Injunction 49.

Our Engliſh men are theſe.

Mr. *Maſons* Sermon, *p.* 46.

The firſt is Mr. *Maſon*, in his pious and learned Sermon preach't 55. years ago, *in the Green Yard at Norwich*, where anſwering the Objections made againſt our Church, he ſaith, " Our Muſical Harmony, they " would likewiſe aboliſh as Jewiſh; but they have not " yet proved, that Church-Muſick Vocal or Inſtrumen- " tal, is ſuch a Jewiſh Ceremony, as ought to be abro- " gated."

"gated. The other ſhall be a ſober *Anonymus*, in *certain conſiderations touching the Church of* England, whoſe deſign therein is a reformation of our Church, wherein in the Section *of Liturgy, the Ceremonies, and ſubſcription*, he allows of Inſtrumental Muſick, in theſe words: "After the reading of the Word of God, it "was thought fit there ſhould be ſome pauſe for holy "meditation, before they proceed to the reſt of the "ſervice; which pauſe was thought fit to be filled, "rather with ſome grave ſound, then with a ſtill ſilence, "which was the reaſon of playing upon the Organs af-"ter the Scriptures read. All which was decent, and "tending to edification.

Certain conſiderations touching the Church of *England*.

The ſixth Argument is this, *That it is of a ſacred and holy Uſe*: thoſe who deny this, will one day find the Heathens to riſe in judgement againſt them. For they had ſuch a Reverend reſpect unto Inſtrumental Muſick, that at firſt, it was uſed amongſt them only at their Divine ſervice, in the praiſe of their Gods, or the worthy deeds of famous men. This is atteſted by *Plutarch*, Ἐπὶ μὲν τοί γ' ἦν ἀρχαιτέρων ὑδὲ εἰδέναι φασὶ τὸ Ἑλλήνας τὴν θεατρικὴν μοῦσαν· ὅλην δ' αὐτῆς τὴν ὁπτικὴν περί τε θεῶν τιμὴν, καὶ τὴν τῶν νέων παίδευσιν παραλαμβάνθαι, μηδὲ τὸ παράπαν ἦθη θεάτρα παρὰ τοῖς ἀνθρώποις ἐκείνοις κατεσκευάσθαι, ἀλλὰ ἔτι τὴ μουσικὴ ἐν τοῖς ἱεροῖς ἀπαρεφθάρτῳ, ἐν ᾗς τιμὴν τε τῶ θεῶ διὰ πάντος ἐποιοῦντο, καὶ τῶν ἀγαθῶν ἀνδρῶν ἐπαίνους. "It is a report that in more ancient "times, Theatrical Muſick was unknown amongſt the "*Gracians*; for this whole Science was turned to the "worſhip of the Gods, and the Diſcipline of young "men; neither as yet at that time, was the Theater "raiſed among men. As yet Muſick was nouriſhed "and kept up in their Temples only: Wherein they "celebrated the honour of their Gods, and the praiſes "of famous men.—At *Delos* no ſervice was perform-ed without Muſick.—*Cybells* Prieſts were wont to

VI. Argu.

Plutarch περὶ μουσικῆς.

perform their holy ſervices, with the ſound of Bells, and Timbrels. Amongſt the *Careta* there was none of their holy ſervice without the ſound of Timbrels and Trumpets.

Livy ſaith, that the *Roman* Trumpeters were wont to play before their ſacrifices, and that the *Spondy foot* took name from the Greek σπονδὴ which ſignifies ſacrifice, becauſe they uſed that foot moſt in their ſacrifices. Neither did the Heathens thus alone, but the Jews, Gods own people, they did the like according to Gods own command, as hath been already ſufficiently declared, which to be demed by Chriſtians, will conclude them to imagin themſelves leſs beholden to their God, or to be more unthankful than either Jew, or Gentile, or that they are leſs engaged unto him, or that he is mutable, unfit, or unable to be their God, with infinite Blaſphemies, and Abſurdities more, *from which the Lord deliver us.*

VII. Argu. *Plutarch περὶ μουσικῆς.* The ſeventh Argument, is, becauſe it *tends to the uſe of edifying*; of this in regard of naturals, and morality, read *Plutarch περὶ μουσικῆς.* Our task here is to deal therewith in reſpect of ſpirituals, wherein it is to be obſerved, that want of skill in Muſick, is a cauſe of great want of underſtanding, therefore ſaith St. *Auguſtine*, *Non pauca etiam claudit, atque obtegit nonnullarum rerũ muſicarum ignorantia.* "The ignorance alſo of many Mu-"ſical matters, ſhuts up & conceals many things: neither is it advantagious in the Improvement of our knowledge only, but alſo of our Devotion For *David Citharâ ſuâ coram Arcâ luſit, & corporis inſuper concinno motu ſaltans, animi fervidam devotionem non tam oſtendit quam excitavit. Ejus rei cauſa Eccleſia quoque Organis animos ad pietatem, & zelum religionis excitare voluit.* "*David* playing before the Ark upon his harp, and moreover leaping with an handſom motion of his body, did not ſo ſhow, as ſtir up the hot Devotion of his mind: For that cauſe the Church alſo by Organs

Auguſt. *Tom.* 3. *Col.* 31.

Theatr. *vit. Hum. p.* 1290 *c.* 2.

Organs would ſtir up mens minds unto Piety, and zeal of Religion. In this St. *Baſil* is remarkable. ἢν πολλῶν ὄντων ὀργάνων μουσικῶν, πρὸς τὸ λεγόμενον Ψαλτήριον ἡρμοσὲν ὁ προφήτης, τὴν ἄνωθεν ἐμοὶ δοκεῖν ἐνηχοῦσαν ἀνῶ χάριν παρὰ τοῦ πνεύματος ἐνδεικνύμενος, διότι τοῦτο μόνον τῶν μουσικῶν ὀργάνων τὴν αἰτίαν τῶν φθόγγων ἐκ τῶν ἄνωθεν ἔχει. τῇ κιθάρᾳ μὲν γὰρ καὶ τῇ λύρᾳ, κάτωθεν ὁ χαλκὸς ὑπηχεῖ πρὸς τὸ πλήκτρον, τὸ Ψαλτήριον δὲ τοῦτο τῶν ἁρμονικῶν ῥυθμῶν ἄνωθεν ἔχει τὰς ἀφορμάς, ἵνα καὶ ἡμεῖς τὰ ἄνω ζητεῖν μελετῶμεν, καὶ μὴ τῇ ἡδονῇ τοῦ μέλους καὶ τὰ τῆς σαρκὸς πάθη καταφερώμεθα. κἀκεῖνο δὲ οἶμαι τὸν προφητικὸν λόγον βαθέως ἡμῖν καὶ σοφῶς διὰ τῆς τοῦ ὀργάνου κατασκευῆς ἐνδεδεῖχθαι, ὅτι οἱ ἐμμελεῖς, καὶ εὐάρμοστοι τὰς Ψυχὰς, ῥᾳδίαν ἔχουσι τὴν εἰς τὰ ἄνω πορεῖαν. "Seeing therefore there are many ſorts of Mu-"ſical Inſtruments, the Prophet choſe rather, to fit "this book (*ſpeaking of the Pſalms*) unto that which "is called a **Pſaltery**: becauſe (ſo truly I think,) that "even from that name, he might ſhew grace, reſound-"ing therein, from above, to come from the Holy "Ghoſt: becauſe this Inſtrument alone amongſt the "reſt, cauſeth the ſound to go out from above; for in "the Harp, and the Lyre, the Braſs ſends out its ſound, "being beaten with a quil from the lower part: where-"as on the other hand the *Pſaltery*, being toucht "above, gives the cauſe of that its ſweet harmony, that "being moved by this Document in the whole con-"templation of the mind, we may learn to ſeek thoſe "things which are above; alſo not to turn aſide head-"long, and be carried into the obſcene affections of the "fleſh, by the alluring pleaſure of ſweet ſounding me-"lody. And to theſe add that: From a chief, and "more wiſe reaſon, (which truly I ſuppoſe the Prophet "ſhows to us,) he was willing by the ſtructure of that "Inſtrument, namely, that every man ſhould ſet his "ſoul unto the embracement of virtue, in a more ex-

Baſil. *Proœm. in Pſalms.*

"act, and profitable endeavour, ſo having an eaſie paſ-
"ſable way unto things above.

Inſtrumental Muſick hath been admirable, and wonderful in its effects, and conſequences, wrought thereby; herein we will inſtance in two particulars. The expelling of evil ſpirits, and the regaining of good.

Firſt, the former of theſe, *Perturbabatque Saul malus ſpiritus à Jehovâ*, an evil ſpirit from the LORD troubled *Saul*, 1 Sam. 16. 14. but in *v.* 23. *David accipiens Citharam*, &c. *David* took his harp, *&c.* and one touch thereof refreſhes that troubled King; *reſpirabat Saul*, Saul recovered breath, and was well, and the evil ſpirit departed from him, *Lymphationibus (quæ ab illo ſpiritu malo proficiebantur,) tunc temporis ceſſantibus.* His madneſs (which proceeded from that evil ſpirit) ceaſing at that time.

1 Sam. 16. 14.
Ver. 23.
Jun. & Trem. in Locum.

Again herein is the excellency, and wonder comprehended in Inſtrumental Muſick, that its efficacy conſiſts, not only in driving away evil ſpirits, but in the procurement of good: When the Prophet *Eliſha* was deſired to propheſie before the three Kings of *Judah*, *Samaria*, and *Edom*: *Bring me* (ſaith he) *a Minſtrel; and it came to paſs when the Minſtrel play'd, that the hand of the Lord came upon him*, 2 King. 3. 15. In which paſſage, it is very remarkable, that *Eliſha* being ſent for, upon the motion of good King *Jehoſhaphat* (with whom upon his arrival, he found the King of *Samaria*) he was highly diſpleaſed, and greatly offended at *Ahab*; for the ſacred text ſaith, *Eliſha ſaid unto the King of* Iſrael, *What have I to do with thee? get thee to the Prophets of thy Father, and to the Prophets of thy Mother.*—— *As the Lord of hoſts liveth, before whom I ſtand, ſurely, were it not that I regard the preſence of* Jehoſhaphat *the King of* Judah, *I would not look towards thee, nor ſee thee*, v. 13, 14. Here good *Eliſha*, is too much burdened, and oppreſſed in his humane paſſions, which brought upon him the ſpirit of wrath,

2 King. 3. 15.
Ver. 13, 14.

wrath, diſpleaſure, and indignation; which muſt firſt be removed, before he was able to execute the office of Gods Prophet; wherefore he firſt calls for a Muſician, by whoſe Muſical art, and skill, that contrary ſpirit being driven away, then it brings the good Spirit of the LORD upon him; for ſo muſt we underſtand *Manus Jehova*, the hand of the LORD, to be *vis prophetica, ſive donum prophetandi, Metonymiâ.* The power of prophecying, or the gift of Propheſie by a Metonymy, upon all which the ſame Annotators give this worthy note, *adducite mihi fidicinem*, bring me hither a Muſician, *cujus opera perturbatus animus, ex præſentiâ impii regis Iſraelitarum, ſedaretur, & ſpirituali carmine compararetur ad cæleſtia prædicanda, ſicut aliorum ad ea percipienda.* "By whoſe labour *his* mind troubled by the "preſence of the wicked King of *Iſrael*, might be ap-"peaſed, and prepared by ſpiritual Poetry, for the "preaching of heavenly things; as alſo the [*mind*] of "others to apprehend them. Therefore well might St. *Auguſtine* cry out in admiration of theſe ſtrange effects, *Mirum! dæmones fugat, Angelos ad adjutorium invitat.* "Heres a wonder! it drives away devils, it "calls Angels in for help.

Jun. & Trem. in Locum.

Ib.

Auguſt. *in Prologom. in Pſalmos.*

Who ſo contemneth Muſick, (as all Seducers do) with them (ſaith *Luther*) I am not content; next unto *Theologia*, I give the place, and higheſt honour to *Muſica.* For thereby all anger is forgotten, the Devil is driven away, inchaſtity, Pride, and other Blaſphemies by Muſick are expelled. We ſee alſo, how *David* and all the Saints brought their Divine Cogitations, Contemplations, their Rimes, and Songs into verſe, *Quia pacis tempore regnat Muſica, i.e.* In time of Peace Muſick raigns.

Vide D. Mart. Luth. *Coll. Com.* c. 68.

To bring this Argument to an end, "The ſweetneſs "of Harmonical ſounds doth inſinuate it ſelf into the "ſoul of man, preparing the affections for the ſervice "of God, lifting up the heart towards heaven, delight-

Mr. Maſons *Sermons. p.* 46

"ing the mind, kindling devotion, and raviſhing the ſpirit with celeſtial joy. In a word, Inſtrumental Muſick, ſolemnly, and devoutly performed according to Church Order, and Diſcipline, enlivens the ſpirit, and quickens apprehenſion, heightens affections, enlarges holy deſires, kindles zeal, purifies devotion, and ſtrengthens reſolution, in all holy duties, and practices.

Sydenh. well tuned Cymbal. *p.* 19.

See Sydenhams *well tuned Cymbal*, pag. 19.

VIII. Argu.

If all the foreſaid Arguments, namely, That playing of Pſalms upon Muſical Inſtruments, was the main ſubordinate end, wherefore they were compoſed. That God is to be honoured, and magnified ſpecifically in his own gifts. That Inſtrumental Muſick hath been practiſed by good men in Gods ſervice. That it is a duty required by the Analogy of faith. That it hath ever been the allowance, or practice of the Church. That it is of holy, or ſacred uſe. And that it tends to the uſe of edifying: I ſay if all theſe (as they are not) were too weak, and invalid to maintain this truth, yet this laſt is ſufficient; namely, *That it is Gods command, both in the Old, and the New Teſtament.*

1. The Old Teſtament, it is therein commanded; by a ſtrong and a fivefold twiſted Law. 1. *Regal.* 2. *Civil.* 3. *Eccleſiaſtical.* 4. *Military.* 5. *Divine.*

1. *In the Old Teſtament*, it is commanded by regal Authority; a Law given by a good man, a man after Gods own heart, the ſweet ſinger of *Iſrael*, *David* a great King. *Nehe.* 12.24. *And the chief of the Levites,* Haſhabia, Sherebiah, *and* Jeſhua *the ſon of* Kadmiel, *with their brethren over againſt them, to praiſe, and to give thanks according to the commandment of* David, *the man of God, ward over againſt ward.* Which duty was by this command revived, above ſix hundred years after it was given, after a ſeventy years captivity, and ſeventy eight years of great trouble, and heavy affliction, and therefore this command is ſaid to be of old, as is ſaid in *v.* 46. of the ſame Chapter. A time of a hundred

Neh. 12.24.

Ver. 46.

hundred and fourty eight years of ſorrow and calamity. *For in the dayes of* David, *and of* Aſaph *of old, there were chief of the ſingers, and ſongs of praiſe, and thanksgiving unto God; and all this was performed, not only in obedience to the command of* David, *but alſo of* Solomon, as it is in the foregoing verſe. *And both the ſingers and the Porters kept the Ward of their God, and the ward of their purification according to the Commandment of* David, *and of* Solomon *his Son,* which Commandment was not only for ſingers and ſongs, muſick vocal, but alſo Inſtrumental, for which purpoſe *David* appointed Pſalms, Muſitians, and Muſical Inſtruments, ſix hundred and twelve years before the renewing thereof by *Nehemiah,* at the bringing of the Ark of God to *Jeruſalem,* 1 Chron. 16 4. ——7. *And he appointed certain of the Levites, to Miniſter before the Ark of the* LORD, *and to record, and to thank, and to praiſe the* LORD *God of* Iſrael. Aſaph *the chief, and near to him* Zachariah, Jeiel, *and* Shemiramoth, *and* Jehiel, *and* Mattithiah, *and* Eliab, *and* Benaiah, *and* Obed-Edom, *and* Jeiel *with* Pſalteries *and* Harps: *but* Aſaph *made a ſound with Cymbals.* Benaiah *alſo, and* Jehaziel *the Prieſts, with Trumpets continually before the Ark of the Covenant of God. Then on that day* David *delivered firſt this Pſalm to thank the* LORD, *into the hand of* Aſaph, *and his brethren. This was to be a laſting, and a conſtant duty, not for a ſhort time, but for ever, as is expreſſed by this Word continually, and as it is reiterated in* v. 37. *So he left there before the Ark of the Covenant of the* LORD, Aſaph, *and his brethren, to Miniſter before the Ark continually as every days work required.* This charge was given by that holy man, when the Ark of God was ſetled in the place, which he had prepared for it, as may be ſeen in the firſt verſe of the Chapter, but the execution thereof, commenc't with the fetching of the Ark from *Kirjathjearim*, as it is given at large in *chap.* 15. and *ver.* 16. *And* David *ſpoke to the chief of the*

Ver. 45.

1 Chron. 16. 4. ——7.

Ver. 37.

1 Chron. 15. v. 16.

the Levites, to appoint their brethren to be ſingers with Inſtruments of Muſick, with Pſalteries, and Harps, and Cymbals ſounding by lifting up the voice with joy to the Levites, appointed Heman *the ſon of* Joel, *and his brethren*: Aſaph *the ſon of* Barachiah, *and of the ſons of* Merari *their brethren*, Ethan *the ſon of* Ruſhaiah. *And with them their brethren of the ſecond degree*, Zachariah, Ben, *and* Jaziel, *and* Shemiramoth, *and* Jehiel, *and* Unni, Eliab, *and* Benaiah, *and* Maaſiah, *and* Mattithiah, *and* Eliphalet, *and* Mickniah, *and* Obed-Edom, *and* Jeiel *the Porters. So the ſingers*, Heman, Aſaph, *and* Ethan, *were appointed to ſound with Cymbals of braſs. And* Zachariah, *and* Aziel, *and* Shemiramoth, *and* Jehiel, *and* Unni, *and* Eliab, *and* Maaſiah, *and* Benaiah, *with Pſalteries on* Alamoth. *And* Mattithiah, *and* Eliphalet, *and* Mickniah, *and* Obed-Edom, *and* Jeiel, *and* Azzaziah, *with Harps on* Sheminith *to excell. And* Chenaniah *chief of the Levites, was for ſong: He inſtructed about the ſong, becauſe he was skilful.* v. 22.

2. Civil. 2. Men of ſecular Order, and power, we find not ſo free and forward, in the praiſe of our God, with Inſtrumental Muſick, as his more near, and immediate ſervants: yet at the Inſtitution thereof, Regal Authority herein was ſeconded by civil allowance, and practice, as is clearly gathered from the General reception thereof, at its Commencement by the whole houſe of *Iſrael*, 2 Sam. 6. 3. who both allowed and practiſed it, 2 *Sam.* 6. 5. *And* David, *and all the houſe of* Iſrael, *played before the* LORD, *on all manner of Inſtruments made of Firwood, even on Harps, and on Pſalteries, and on Tymbrels, and on Cornets, and Cymballs.* Whereof we have a larger, and fuller relation, 1 *Chron.* 15. 25---28. *So* 1 Chron. 15. 25. — 28. David *and the Elders of* Iſrael, *and the Captains over Thouſands, went to bring up the Ark of the Covenant of the* LORD, *out of the houſe of* Obed-Edom *with joy. And it came to paſs when God helped the Levites that bare the Ark of the Covenant of the* LORD, *that they offered*

offered seven bullocks, and seven rams. And David *was cloathed with a robe of fine linnen, and all the Levites that bare the Ark, and the singers, and* Chenaniah, *the Master of the song, with the singers:* David *also had upon him an Ephod of linnen. Thus all* Israel *brought up the Ark of the Covenant of the LORD, with shouting, and with sound of Cornet, and with Trumpets, and with Cymbals, making a noise with Psalteries, and Harps.*

3. *Authority Ecclesiastical.* This command hath good Authority as it was given by *David*, a man after Gods own heart, a great Prophet, and a great King, with the Addition of Civil Sanction, Allowance, and Practice: Yet least this should be too littl, it is corroborated, and strengthened by the annexion of *Authority Ecclesiastical*, that it may be made a good and sufficient Law, like the Law of the Medes, and Persians, which cannot be altered. For look but into the beginning of the 25. *Chapter of the first Book of Chronicles*, and there you shall find a large Catalogue of a full Quire ordered, by three of the Tribe of *Levi*, who were chief Commanders therein, and annext their Authority unto King *Davids*, as it is in the 6. v. *All these were under the hands of their Father, for song, in the hous of the LORD, with Cymbals, Psalteries, and Harps, for the service of the Hous of God, according to the order of the King, and of* Asaph, *and* Jeduthun, *and of* Heman, which read thus following the Septuagint, who render it in these words, ἐξόμενα τοῦ Βασιλέως, καὶ Ἀσαφ, καὶ Ἰδυθουν, καὶ Αἰμάν. Which reading is made good, 2 *Chron.* 35. 15. *And the singers, the sons of* Asaph *were in their place, according to the Commandement of* David, *and* Asaph, *and* Heman, *and* Jeduthun *the Kings Seer.*

3. Ecclesiastical.

1 Chron. 25.

v. 6.

2 Chr. 35. 15.

4. *Military.* Thongh this Ordinance was thus established by power *Regal, Civil*, and *Ecclesiastical*, yet that no member of the Common-wealth of *Israel* might be wanting therein, there is also herein an Ad-

4. Military.

dition of the military power, as is clearly concluded
1 Chr. 15 25. from 1 *Chron.* 15. 25. *So* David, *and the Elders of* Israel, *and the Captains of thousands, went to bring up the Ark of the Covenant of the* LORD, *out of the house of* Obed-Edom, *with joy.* Not only *David*, and the Levites, and the Elders, but also the Colonels of the Army, bore their part, in the first allowance, and practice of *Instrumental Musick*, in that great solemnity, with Devotion, Joy and Alacrity, whereby to bless, praise, and magnifie our God.

5. Divine. 5. But least all this should amount no higher than to make it an Humane Ordinance and Constitution, it is made Authentick, and Canonical, abov all Statutes and Ordinances of men, consummated and compleated by a Divine Law, and command. For none of these holy men, herein did, or commanded any thing, but what was first enjoyned, and commanded them by their, and our great God *Jehovah*, as was acknowledged by good King *Hezekiah*, who 330 years after, *set the Levites in*
2 Chro 29. 25. *the house of the* LORD *with Cymbals, with Psalteries, and with Harps, according to the Commandment of* David, *and of* Gad *the Kings Seer, and* Nathan *the Prophet: for so was the Commandement of the* LORD *by his Prophets*, 2 *Chron.* 29. 25. This therefore was no command of man, but of God by man; given to all
Psalm 33. 1—3. peopl. *Rejoyce in the* LORD *O ye righteous, for praise is comly in the upright. Praise the* LORD *with Harp: Sing unto him with the Psaltery, and an Instrument of ten strings. Sing unto him a new Song, play skilfully with a loud voice, Psal.* 33. 1—3. which duty the Prophet inforces in the three following verses, by five reasons drawn from

v. 4. 1° His righteousness in his Word; *for the Word of the* LORD *is right.*

v. 5. 2° His Truth; *all his Works are done in Truth*, v. 4.

3° Judgement: *He loveth righteousness and Judgement.*

4° His

4° His Bounty; *The earth is full of the goodneſs of the* LORD.
5° Ommpotency: *By the Word of the* LORD *were the Heavens made*, &c. v. 6, 7. *Rejoyce in the* LORD, &c. *For the Word of the* LORD, &c.

Thus this duty in this manner enjoyned, and commanded by God and good men; nay more, confirmed, and eſtabliſhed by the ſtrongeſt Sanction of Authority, *Divine, Regal, Eccleſiaſtical, Civil* and *Military*, upon Moral Reaſons, and Grounds, the Performance thereof is a branch of the Moral Law; and is a duty required in every Commandement, in the firſt Tabl: The ſum whereof is *in all tenderneſs of hearty lov, to bear an humbl, awful, devout and thankful reſpect unto God alone*; viz. This manner of Gods Service a duty of the firſt Tabl.

1° His Majeſty; *In Obedience unto the firſt Commandement.*
2° His preſence; *in Obedience to the ſecond.*
3° His Name; *in Obedience to the third.*
4° His Service; *in Obedience to the fourth.*

1° In the firſt Commandement, amongſt the many, & ſeveral affirmativ duties thereof, theſe four tend directly to the ſervice of his Divine Majeſty, by Inſtrumental Muſick. 1. In the firſt Commandement.

1° To Honour him; *if we be his ſons, we muſt honour him; the ſon honoureth the father*, Mal. 1.6. Mal. 1.6.
2° To rejoyce in him; *Thou ſhalt rejoyce in the* LORD, *and ſhalt glory in the holy one of* Iſrael, *Iſa.* 41.26. 1 Sam. 2.30.
3° To be zealous for him; no meer man was ever able to ſay of himſelf, *The zeal of thy houſe hath eaten me up*, but he who was the great improver of this duty, *Pſalm* 69.9. Iſa. 41.26. Pſal. 69.9.
4 To give him Praiſ, and Thankſgiving. *Sing unto the* LORD *with thankſgiving, ſing praiſ upon the Harp to our God*, Pſal. 147.7.

Now at the Solemnity of Divine Service, in *Holy Publick Aſſemblies*, there can be no Honour, Rejoycing, Zeal, Praiſ, and Thankſgiving performed to Divine Majeſtie, in a more *Divine, Heavenly, abſtract, and Seraphical manner*, then by *Inſtrumental Muſick*.

2. In the ſecond Commandement. Deut. 32. 46, 47. Mat 28 20. Act 2. 42. 1 Tim. 6. 13, 14. Luk 16 31. Phil. 4 6. Eph. 5. 20. Mat. 18. 15--17. & 16. 19. 1 Cor. 5. 45. & 12. 18.

2° In the ſecond Commandment, we are enjoyned to do worſhip and ſervice unto God in his preſence, *by Receiving, Obſerving, and Keeping pure and entire*, all ſuch Religious Worſhip and Ordinances, as God hath appointed and inſtituted in his Word, *Deut.* 32. 46, 47. *Matth.* 28. 20. *Act.* 2. 42. 1 *Tim.* 6. 13, 14. *Luke* 16. 31. Particularly,

1° By Prayer, and Thankſgiving made in the name of Chriſt, *Phil.* 4. 6. *Eph.* 5. 20.

2° In ordering of, and ſubmitting to Church-Government and Diſcipline. *Matth.* 18. 15— 17. & 16. 19. 1 *Cor.* 5. 45. & 12. 28.

In all theſe reſpects, this manner of Service of God, is a duty enjoyned in this Commandment; For hereby we receiv, obſerv, and keep pure, and entire, this Religious Worſhip and Ordinance which God hath inſtituted, and appointed in his Word, to be performed in publick Prayer and Thankſgiving, made in the name of Chriſt, duly Ordering of, and ſubmitting to Church-Government and Diſcipline.

3. In the third Commandement. Mat 6. 9. Deut. 20. 58, 59. Pſalm 24 2. Rev. 15. 22. 1 Cor. 10. 31.

3. The Affirmativ Duty in the third Commandement is, *That we Glorifie the Name, Titles, Attributes, and Ordinances of God.* Mat. 6. 9. Deut. 20. 58, 59. Pſal. 29. 2. Rev. 15. 23. 1 Cor. 10. 31. *All which is don by Inſtrumental Muſick.*

4. In the fourth Commandement. Act 3. 1, 21, 42, 46, 47.

4° The Affirmativ Duty in the fourth Commandement, is, that we *joyn with the Aſſembly of the Saints, in Prayers and Praiſes*, according unto the Command of God, and the Practice of the Church of Chriſt. *Act.* 3. 1, 21, 42, 46, 47. *And thus is it a duty of this Commandement.*

Wherefore this Service, being a duty of the whole first

firſt Table, we are Tranſgreſſours of the four firſt Commandements, if this Service, Worſhip, and Ordinance of God, *be by us neglected, contemned, hindred, unduly altered, Luk.* 10. 16. *Mat.* 21. 13. 1 *Cor.* 11. 22. 1 *Theſ.* 4. 8. Or omitted, *Iſa.* 43. 22. *Ezek.* 22. 26. *Act.* 20. 7.---9. *Ezek.* 33. 30---32. *Am.* 8. 5. *Mal* 1. 13. Thus have we largely and ſufficiently proved, *That Inſtrumental Muſick in Holy Publick Aſſemblies,* is Commanded in the Old Teſtament: Our next Engagement is, to prov it commanded in the New. Exod. 4. 25, 26. Matth 22. 5. Mal 1. 7, 13. Mat. 23. 13. Act 13. 44, 45. 1 Theſ. 2. 15, 16.

II. That it is already proved, in that it is ſo ſolemnly commanded in the 33. *Pſalm* v. 1---3. And that upon Moral Grounds, and Reaſons, which makes this ſervice to be commanded in the Moral Law, and therefore in the New Teſtament alſo. And the Duty is enjoyned in that *Pſalm*, upon many more moral reaſons therein expreſſed. And there are two other *Pſalms* where are nothing but commands to perform this Office of Praiſ, and Reaſons to inforce it: the one is the 147. and the other the 98. but herein, I will only name two Goſpel Arguments, whereupon he commands this duty. The former is in *Pſal.* 149. wherein having given the charge, in the three firſt verſes, he ends thus, *Sing Praiſes unto him with the Timbrell and Harp*: All which he firſt backs with this Reaſon, in the fourth verſe, *For the Lord taketh pleaſure in his peopl, he will beautifie the meek with ſalvation.* Which our Saviour ſums up in the third Beatitude, *Mat.* 5. 5. *Bleſſed are the meek, for they ſhall inherit the earth.* So that if Bleſſedneſs, and Inheritance of the Earth, be Goſpel Promiſes, than Glorifying, and magnyfying God *with inſtrumental Muſick*, is alſo a Goſpel-Duty. II. That it is commanded in the New Teſtament. Pſalm 98. & 147. Pſal. 149. v. 4. Mat. 5. 5.

The other is in *Pſal.* 98. wherein the *Pſalmiſt* having been ſomething large, in injunction of this Duty, he concludes it, and the *Pſalm* upon this Reaſon: *For he cometh to Judg the earth: with righteouſneſs ſhall he Judg* Pſal. 98. 9.

the world, and the peopl with equity, v. 9. So then if Christs return to Judgement be an Articl of our Faith, we are enjoyned the same in the New Testament.

And herein it is to be noted, that all Commands given in the Book of *Psalms*, (not exacting Obedience, to som Ceremonial or Judicial Law, neither subordinate unto the Moral Law, nor received into som National-Law:) are obliging to Christians, as is evident by comparing *Psal.* 117. 1. with *Rom.* 11. 15. and *Psalm* 95. according to the Septuagint, from the 7. *v* unto the end, with *Heb.* 3. 7--11. Saint *Hilary* gives this Admirabl account of the Contents of this Book of *Psalms*, thus, *In æternum Glorificatis sibi, qui in eum crediderunt, regnandi, & cæteros Judicandi Sacramenta panduntur*, p. 426. "The Mysteries of Government, "and Judging the rest *of the world*, are revealed to "them that are eternally glorified, which have believed "in him;" thus Saint *Hilary*. All true Converts, even while they are in this world, are in part eternally glorified; unto whom the mysterie of Government, by this book of *Psalms* is revealed which in respect of the Matter wherewith, the Causes wherefore, and the Manner how to praise God, hath a greater clearness and propriety, than any other Book of God, in the Old or New Testament. The same Father a litl after saith, This Book of *Psalms* is the *Key of David*, spoken of *Rev.* 3. 7. *Clavem igitur* David *habet, quia ipse per hæc vi quâdam signacula, quæ de corporalitate ejus, & passione, & morte, & resurrectione, & Gloriâ, & Regno, & Judicio* David *de eo in Psalmis Propheta, absolvit, aperiens quod nemo claudit, & claudens quod nemo aperiet.* "He hath the Key of *David*, because *David* himself "by these seals with a certain force, concerning him "(*that is our Saviour*) in the *Psalms*, propheseth, and "delivereth the things concerning his Incarnation, and "Passion, and Death, and Resurrection, and Glory, and "Kingdom,

Psal. 117. 1. *with* Rom. 11. 15.

Psal. 95. 7-- *with* Heb. 3. 7--11.

Hil. Præem. in Psal. p. 426.

Ibid.

Rev. 5. 13.

"Kingdom, and Judgement, opening that which no "man ſhutteth, and ſhutting that which no man open- "eth." Thus far Saint *Hilary*. This Key the Book of *Pſalms*, is not more peremptory in commanding, more full in deſcribing, nor more frequent in repeating any thing tending to the Glory, and the Government of the Kingdom of Chriſt, and his Seryice, than in charging, commanding, and preſcribing this *duty of ſerving God with Inſtrumental Muſick*.

Certainly, what hath hitherto been ſaid herein, makes it a clear evincement, what the Apoſtle *James* meant in that his Apoſtolical command εὐθυμεῖ τις; Ψαλλέτω. *Is any man merry? let him ſing Pſalms*, Jam. 5. 13. *bono animo eſt aliquis?* Is any man in a good mind? *Pſallat. Bez.* Let him ſing *Pſalms*, upon Muſical Inſtruments; for this is the tru and gennine ſignification of the word Ψαλλέτω, in all Latin Tranſlations, expreſt by *Pſallat*, implying, that there is no proper, and *reverâ* ſinging of *Pſalms* but with Inſtruments of Muſick. From what *Paſor* hath delivered upon theſe words, εὐθυμῶ, εὐθυμέω and εὐθυμέομαι, this expreſſion εὐθυμεῖ τις carries thus much with it: *bono ac hilari animo eſt aliquis, indulgens genio?* Is any man in a good and merry mind, giving way to his natural Inclination? then *Pſallat*, Let him take Muſical Inſtruments into his hand, and *thereon let him play Pſalms, and Hymns, and ſpiritual ſongs, Epheſ.* 5. 19. which paſſage of the Apoſtle that it imports thus much, appears thus; In the verſe next before that, he prohibits, and forbids, exceſs in wine, intemperance, and drunkenneſs; *be not drunk with wine wherein is exceſs, but be filled with the Spirit*, v. 18. Here is forbidden a foul and abominabl vice, which is the cauſe of many enormities, *Inter omnia quæ multos ſpiritus generant, eſt vinum unde generat animoſitatem, & facit homines per talenta loqui ut dicitur*, 3 *Eſdr.* 3. 21. It is wine amongſt all things, which makes many ſpirits, and cauſeth courage, and *makes men to ſpeak by talents, as it*

Jam. 5. 13.

Tho. Aquin. in Eph. 5. v. 18.

1 Eſd. 3. 21.

is ſaid 1. *Eſdr.* 3. 21. Hence they *chaunt to the ſound of the Viol, and invent to themſelvs Inſtruments of Muſick, like* David. *They drink wine in bowls, and anoint themſelvs with the chief ointments: but they are not grieved for the affliction of* Joſeph, *Amos* 6. 5, 6. But the duty of a Chriſtian is quite contrary; inſtead of wine, let him be filled with the ſpirit, that is, the Holy Ghoſt, which begets heat of Devotion, makes *men to be fervent in Spirit, ſerving the Lord*, Rom. 12. 11. *It alſo begets righteouſneſs, and peace, and joy in the Holy Ghoſt*, Rom. 14. 17. It makes men ſpeak powerfully, and boldly. *They were all filled with the holy Ghoſt, and began to ſpeak with other tongues, Acts* 2. 4. though the mocking hearers ſaid, *theſe men are full of new wine*, v. 13. The manner of this filling with the Holy Ghoſt, conſiſts in the Lov of God, and our neighbour; of our neighbour, when *the Word of Chriſt dwells in us richly in all Wiſdom, teaching and admoniſhing one another, in* Pſalms, *&c. Col.* 3. 16. *Submitting our ſelves one to another in the fear of God, Epheſ.* 5. 21. In the lov of God, when our ſouls and affections break out into holy Extaſies, and Raptures, ſpeaking as to our ſelvs, ſo to God in *Pſalms, and Hymns, and ſpiritual Songs*, in *Pſalms*, on Inſtrumental Muſick. *Pſallere eſt mi; Pſalterio.* To ſing *Pſalms*, is to uſe the Pſaltery, ſaith *Thom. Aquin.* The *Pſaltery*, that is the *Organ*, as appears by the Sepruagint, all Tranſlations that ever I met with, and the judgement of Saint *Baſil*, and Saint *Hilary*, though many men, as *Buxtorf*, *Polydore Virgil*, and others be of another opinion. To draw to an end, we have a conveiance of this holy duty, and ſervice from the Law to the Goſpel, from the Old Teſtament to the New, in the 15. Chapter of the *Revelation*, v. 2, 3, 4, 5. The tenour thereof is this, *I ſaw as it were a ſea of glaſs mingled with fire, and them that had gotten the victory over the beaſt, and over his image, and over his mark, and over the number of his name, ſtand on the ſea of glaſs, having*

Amos 6. 5, 6.

Rom. 12. 11. & 14. 17. Act. 2. 4.

v. 13.

Col. 3. 16. Eph. 5. 21.

Thom. Aquin. in Locum.

Rev. 15. 2, 3, 4.

having the Harps of God, And they ſang the ſong of Moſes *the ſervant of God, and the ſong of the Lamb, ſaying, Great and marvelous are thy works, Lord God Almighty. Juſt and true are thy wayes, O King of Saints. Who ſhall not fear thee O Lord, and glorifie thy name? for thou only art holy; for all Nations ſhall come and Worſhip before thee, for thy Judgements are made manifeſt.* And after that, *I looked, & behold the templ of the Tabernacl of the teſtimony in heaven was opened.* This Paragraph is an ἐπινίκιον, *ſeu carmen triumphale, & εὐχαριστικὸν, quod ſancti Martyres & omnes pii, & conſtantes Eccleſiæ Chriſti cives, ſtantes ſuper mare vitreum hujus mundi fluctuantis, & fragilis, mixtum igne tribulationis, & perſecutionis, qui fide & patientiâ beſtiam vicerunt, etiam in his terris canunt, ſimile cantico* Moſis *ſervi Dei, quo admirandam liberationem ex Ægypto, & mari rubro, & victoriam de Pharaone, qui typus eſt Antichriſti, gratâ mente, & voce, & Inſtrumentis Muſicis Iſraelitæ celebrant. Exod.* 15. Chytræ. in Apoc. cap. 15, 16.

"ἐπινίκιον, a ſong of triumph, or "εὐχαριστικὸν, a ſong of thankſgiving, becauſ the holy "Martyrs, and all the godly and conſtant profeſſors of "the name of Chriſt, ſtanding upon the Glaſſy Sea of "this world, mixt with the fire of Tribulation and Per-"ſecution, have overcom the beaſt upon earth. There-"fore do they ſing unto God upon earth, a ſong like "unto the ſong of *Moſes* the ſervant of God, wherein "with a thankful mind, and voice, and Muſical Inſtru-"ments, the Iſraelites [*that is true Believers*] do "greatly praiſ their Admirabl deliverance out of "*Ægypt*, and the red Sea, and over *Pharaoh*, who is a "type of Antichriſt, *Exod* 15." Wherein the Saints of the New Teſtament, laud, and praiſ God with a thankful mind, voice, and Muſical Inſtruments, for conqueſt and victory over the beaſt, his image, his mark, his number, his name, which is the Song of the Lamb of the New Teſtament. Thus have we performed the firſt part of this Engagement, which is the proof

of this Queſtion, to be truth in the Affirmativ; now we paſs on to the next, which is

The ſecond Part of this Undertaking.

A Reſolution of, and Anſwer unto the moſt material Objections, made againſt this verity.

Object. 1. Object. 1. *THE Uſe and Practice of Inſtrumental Muſick, in holy Publick Aſſemblies, muſt needs be unallowabl, and unwarrantabl from the firſt finding out, and invention thereof; which was by* Jubal *ſon of* Lamech, Gen. 4. 21. *Of the Progeny of* Cain, *which were ſaid* to be the ſons of men.

Gen. 4. 21.

Anſw. For Solution hereof, we return theſe three things.

1° That though Inſtrumental Muſick was firſt found out and invented by *Jubal* one of *Cains* Progeny, yet is it not any way thereby diſabled, from bearing a part in the ſervice of God; for if thus, God ſhould not have choſen the City *Hieruſalem* for his own, becauſ *Cain* was the firſt builder of Cities, *Gen.* 4. 17. nor ever would he have given the platform of a Tabernacl, which was but a Tent for his ſervice, had he therein diſtaſted *Jabals* firſt making thereof, *Gen.* 4. 20.

v. 17.

v. 20.

2° From what hath been ſaid in the third Argument, it is very probabl that *Jubal* was a good man, and in his firſt finding out *Muſick Inſtrumental*, and his after care for the preſervation thereof, had an eye to Gods Glory and Service, whereby he was qualified, for an acceptabl performance in that undertaking. For God who is Immutabl, and is no reſpecter of perſons under the New Teſtament, doubtleſs was the ſame under the Old, before the Flood; ſo that he might have one *Jubal* amongſt *Cains Progeny*, as well as a *Job* amongſt the *Moabites*, and a *Rachab* amongſt the *Canaanites*.

3° Our

3° Our Saviour in that he refuſed not *Rachab* the Harlot, nor *Ruth* the *Moabite*, to be of his Lineage and Genealogy, might well admit of *Jubal*, though of the line of *Cain*, to be the Inventour of *Inſtrumental Muſick, for his Church and Service.* Mat. 1. 5.

Object. 2. *This Queſtion thus ſtated, God muſt be ſerved with like Muſick as was the Image* which Nebuchadnezzar *ſet up*, Dan. 3. 5. Object. 2. Simonds Piſgah Evangel. p. 91. Dan. 3. 5.

Anſw. Why not? *Nebuchadnezzars* ſin in that particular was not in the exerciſe of Inſtrumental Muſick, but in uſing it amiſs; in the manner, in the matter, and in the end thereof; in the manner, which in all probability was an effeminate kind of Tune, light, and wanton, whereas it ought to have been ſtayed, ſolid, and grave. So likewiſe in the matter, which queſtionleſs, was thoſe profane, and fabulous ſongs, and hymns, which were invented for that purpoſe by the Heathen: whereas they ought to have been *Holy Davids Pſalms, Hymns, or Spiritual Songs.* Laſtly in the end, which was the glorifying and magnifying his graven Image: whereas it ſhould have been don, and performed in the Praiſ of, and Thankſgiving to the True God.

Object. 3. *This kind of Worſhip, and Service, is ſo far from Divine, that it is* Theatrical, Mimical, and Ridiculous. Object. 3.

Anſw. This Anſwer was given unto the Apoſtl Saint *Peter*, in a like caſe; *What God hath cleanſed, that call not thou common*; if our daily food be ſanctified by the Word and Prayer; how much more Gods own *Ordinance* and *Service*? What more I will ſay herein, ſhall be to deſire ſuch as make uſe of this Objection, whereby they become guilty of *Michals ſin*, to fear and expect *Michals curſ*, or a greater, 2 *Sam.* 6. 20—— Act. 10. 15. 1 Tim. 4. 5. 2 Sam. 6. 20—

Object. 4. *This manner of Service is an Heathenish and Paganiſh cuſtom, uſed by them in honour of their Idols.* Object. 4.

Anſw. The contrary is truth; for certainly, though

it is true that it was their practice, yet herein they had the ground, and reason of so doing from the exercise of Gods Church, and people, for it was exercised, and practised to Gods honour, long before the Heathens had any knowledge, or use thereof, as hath been already made clear, in the proof of this truth.

Object. 5. Object. 5. *This is but a windy Devotion, cooling the fervour of zeal, damping the motion of the Spirit, clogging the wheels of the Saints fiery Chariots mounting towards Heaven, choaking the livelyhood, and quickness of those raptures, which on a sudden they ejaculate.*

Mr. *Masons* Serm. *p.* 46.

Answ. In a word, holy *David* brought the melody of Instrumental Musick into Gods Church, for the better praising of him, because sweetness of harmonical sounds, insinuates it self into the soul of man, prepares the affections for the service of God, lifts up the heart towards heaven, delights the mind, kindles Devotion, inflames desire, and ravisheth the spirit with celestial joy. Those who desire further answer hereunto, let them look back unto the sixt and seventh Arguments in the proof hereof: And *Sydenham his well tuned Cymbal*, p. 17.

Vide Sydenhams well tuned Cymbal. *p.* 17.

Object. 6. Object. 6. *This service is abrogated with the Ceremonial Law.*

Answ. For solution hereof take these four things.

1. That if this service of God be abrogated with the *Ceremonial Law*, in singing of *Psalms, Hymns, and Spiritual Songs, on Musical Instruments*: then is the same also abrogated which is done by Vocal Musick, that is, singing by voice, for it hath been already showed, and proved, that *Singing* comes neater to the Ceremonial Law, than *playing on Musical Instruments.*

2. That as we have already shewed elsewhere, Instrumental Musick in all probability, was ordained about 1850. years before the *Ceremonial Law*, and therefore could not be abrogated therewith.

3. That

3. That as hath been already proved, in the fifth *Argument*, there was no expreſs command for this ſervice untill about the year of the world 2894. which was about 444. years after the giving of the *Ceremonial Law*, and therefore it hath no relation to, nor dependance thereon.

4. That, as hath already been ſufficiently proved in the eighth *Argument*, it is a branch of the Moral Law, and branch't under each of the four Commandements in the firſt Table, which our Saviour came not to *break, or aboliſh, but to fulfill*, Matth. 5. 17, 18. Mat. 3. 17, 18.

Object. 7. Diodorus Siculus *informs us that the Egyptians of old*, τὴν μὲν μουσικὴν νομίζειν οὐ μόνον ἄχρηστον ὑπάρχειν ἀλλὰ καὶ βλαβερὰν, ὡς ἂν ἐκθηλύνουσαν τὰς τῶν ἀνδρῶν Ψυχάς, "*did account Muſick* (which "certainly is to be underſtood of Inſtrumental) *not* "*only unprofitable, but hurtful, as making mens minds* "*effeminate.* *Object.* 7. *Diodor. Siculus lib.* 1. *Cap.* 2.

Anſw. The *Egyptians* had their multiplicity, and variety of errours, as much as any other people, or Nation; amongſt which, this was one, if underſtood of well moderated, and regulated Muſick, whether Vocal, or Inſtrumental; Here alſo we might confeſs, that it is the property, of irregular, wanton, and looſe Muſick, whether Vocal, or Inſtrumental, to weaken, and effeminate mens minds; and therefore it would be, *one piece of good Reformation*, were it poſſible, to have that *Muſick baniſhed all Chriſtian Kingdoms, and Commonwealths*; but for all other ſorts of Muſick, it is fit they be kept, and entertained as uſeful, and profitable, as is everywhere ſufficiently made good. A Piece of good Reformation.

Object. 8. *Mr.* Perkins, *in the negative Duties of the ſecond Commandement, urgeth two authorities againſt Inſtrumental Muſick in Churches; the one is*, 1 Cor. 14. 15. What is it? I will pray with the Spirit, and will pray with underſtanding alſo, thereby intimating that this is a Devotion without underſtanding, and *Obiect.* 8. Perkins. *Serie Cauſ. Salut. & Dam. p.* 90. 1 Cor. 14. 15

therefore unlawful. The second authority is *Justin Martyrs* in these words. In Ecclesiis receptus non est usus carminum per ejus Generis Instrumenta, & alia insipientibus convenientia, sed simplex Cantio iis manet. *Quest.* 107. "*The use of Poems with such kind of* "*Instruments is not received in the Churches, and other* "*things agreeing to fools; But plain song remains therein. Therefore, in his time it was not only disused, but also disallowed.*

Just. Mart. Quest. 107.

Answ. This Objection stands upon two legs, *first Scripture, that we must pray with the Spirit*, that is, with minde and affection, which is ownd, and acknowledged by all; for every school-boy understands this, that *Orantis est nil nisi cælestia cogitare.* "A man in his "prayers must minde nothing but heavenly things; but here lies the Objection, *I will pray with understanding also*, as if Instrumental *Musick* were an hinderance thereunto; in the answer whereof I might be very large, but affecting brevity, take what a profest Reformer says in this case, thus; "There are no songs or verses sung by the Quire, (*the reason is the same for the Organ*,) which are not supposed, by continual use to be so familiar with the people, as they have them without book, "whereby the sound hurteth not the un- "derstanding; and those which cannot read upon the "book, are yet partakers of the sense, and may follow "it with their minde.

Certain considerations touching the Church of *England*.

The other leg, whereupon this *Objection* stands, is the authority of *Justin Martyr*: which place he gives not as it is there urged by Mr. *Perkins*; for what he saith to that purpose in the 107. Question is thus, Οὐ τὸ ἆσαι ἁπλῶς ἐστὶ τοῖς νηπίοις ἁρμόδιον, ἀλλὰ τὸ μετὰ τῶν ἀψύχων ὀργάνων ἆσαι, καὶ μετὰ ὀρχήσεως, καὶ κροτάλων, διὸ ἐν τῇ ἐκκλησίαις προαίρεται ἐκ τῶν ἀσμάτων ἡ χρῆσις τῶν τοιούτων ὀργάνων, καὶ τῶν ἄλλων τοῖς νηπίοις ὄντων ἁρμοδίων, καὶ ὑπολέλειπται τὸ ἆσαι ἁπλῶς. ἠδύνει γὰρ τὴν ψυχὴν πρὸς ζέοντα πόθον τοῦ ἐν τοῖς ἄσμασιν ἠδομένου. "Plain song is not con- "venient

Just. Martyr. Quest. 107.

"venient for Infants, but ſinging with inanimate In-
"ſtruments, and with dancing, and ſinging men, where-
"upon the uſe of ſuch like Inſtruments is appointed
"in the Churches from theſe ſongs, and of other Inſtru-
"ments agreeing to Infants; and plain ſong is left [*in
"the Churches.*] For it allures the ſoul unto the fervent
"deſire of him that takes delight in ſongs, *&c.* This is all that *Juſtin Martyr* there ſaith *verbatim* in that Queſtion, wherein there is not one letter, or ſyllable againſt *Inſtrumental Muſick*, except in this, that he therein attributes the uſe thereof moſt properly to belong to children, which he might well do at that time, we not then finding it uſed in the Primitive Church, except that now it began to dawn again, as it ſeems to do by this very paſſage. *Juſtin Martyr* flouriſhing about *A. D.* 150.

Object. 9. St. Auguſtine *condemns Inſtrumental Muſick, in his Commentary upon* Pſalm 33. Nonne & egit inſtitutio in nomine Chriſti vigiliarum iſtarum, ut ex iſto loco citharæ pellerentur. "*Hath not the in-*
"*ſtitution of wakes in the name of Chriſt, appointed that*
"*harps ſhould be put away from that place?*

Object. 9.

Aug. in Pſal. 32.

Anſw. This *Objection*, is no *Objection*; for I hope though St. *Auguſtine* honours wakes ſo far, as to affirm that they were begun in the name of Chriſt; yet did he never ſay (as we know that they are not) Thoſe meetings were thoſe holy aſſemblies, wherein Gods people meet in his houſe on his day, to perform thoſe ſolemn duties, and ſervices, required from us on thoſe days. Moreover what abuſes are incident unto wakes, are ſufficiently known amongſt us, and therefore well might *Inſtrumental Muſick* be forbidden therein. Yet there is one thing worth our notice, and it is this, that St. *Auguſtine* we do not find ever approved of *Inſtrumental Muſick in holy publick Aſſemblies*, though St. *Chryſoſtom*, St. *Hierom*, St. *Ambroſe*, and St. *Hillary* with others coetaneans with him allowed thereof; neverthe-

nevertheleſs we do not find that he ever ſtarted any quarrel with all or any of them about the ſame, which I wiſh all the ἄμωμοι, of our age had put in practice.

Obiect. 10. *Teſt. Veritatis l.* 7. *p.* 656.

Obj. 10. *Inſtrumental Muſick in holy publick Aſſemblies,* is a Papiſtical inſtitution, as is averred by Flaccus Illyricus *who ſaith thus,* Vitalianus compoſuit regulas Eccleſiaſticas & inſtituit cantum Inſtrumentis Muſicis, quæ vulgari nomine Organa dicuntur, teſte libro Pontificali. Vitalianus *made Eccleſiaſtical rules, and appointed ſinging with Muſical Inſtruments, which are vulgarly called Organs.* Simonds *ſaith,* Vitelianus *brought ſongs and Organs into the Church about* An. Dom. 657. *therefore they are unlawful, in well governed, and reformed Churches.*

Simonds *Piſg. Evangel. p.* 91.

Lorinus in Pſal. 33.

Anſw. Unto this *Lorinus* gives this anſwer, *Julianus unus de Auctoribus Catenæ in Joh. multò antiquior Vitelliano, & Gregorio magno, ait cum pietate Organa uſurpari poſſe, & jam in templis uſum illorum fuiſſe cum ſcriberet.* "*Julianus* one of the Authors of the *Catena* "upon *John*, much more ancient than *Vitellianus* and "*Gregory the Great*, ſaith Organs might be uſed with "piety, and were in uſe in Churches when he writ. This *Julianus* was a *Spaniſh* Biſhop, about the year of our Lord 450. above two hundred years before *Vitellianus* was Biſhop of *Rome*; and therefore neither *Julianus*, nor *Vitellianus*, firſt brought Organs into the Church, for they were therein before them, ſo that at that time *Vitellianus* was but the reſtorer, or Improver thereof; and had *Simonds* been pleaſed to have added *Pſalms, Hymns, and ſpiritual* unto ſongs, what harm had there been, either in the Ditty, or the Inſtrument? for that *Inſtrumental Muſick* was uſed in Churches before Papiſtry had gained head, hath been ſufficiently proved already.

Obiect. 11. *Thom. Aquin.* 22. *Queſt.* 91

Object. 11. Thomas Aquinas *ſaith, To uſe Muſical Inſtruments in the Church, is Jewiſh, and therefore the Church did not then uſe them.* Inſtrumenta Muſica ſicut

ſicut Citharas, & Pſalteria, non aſſumit Eccleſia in divinas laudes ne videatur Judaizare. "*The Church* "*doth not admit of Muſical Inſtruments, as Harps, and* "*Pſalteries unto the praiſes of God, leſt ſhe ſhould ſeem* "*to Judaize. And in the ſame queſtion he gives another good reaſon why the ſame is not to be uſed in the New Teſtament, namely becauſe it is inconſiſtent therewith, inconvenient, and hurtful.* Sicut Philoſophus dicit in 8. Polit. neque fiſtulas ad diſciplinam eſt adducendum, neque aliquid aliud artificiale Organon, putà Citharam, & ſi quid tale alterum eſt: ſed quæcunque faciunt auditores bonos. Hujuſmodi enim Muſica Inſtrumenta magis animum movent ad Delectationem, quàm ut per ea formetur interius bona Diſpoſitio. In veteri autem Teſtamento, uſus erat talium inſtrumentorum, tum quia populus erat magis durus, & carnalis: unde erat per hujuſmodi inſtrumenta provocandus ſicut & per promiſſiones terrenas: tum etiam quia hujuſmodi inſtrumenta corporalia aliquid figurabant. "*As ſaith* "*the Philoſopher in the* 8. *book of* Polit. *Neither are Pipes* "*to be brought unto Diſcipline, nor any other artificial* "*Inſtrument of* Muſick, *namely Harps, and if there be* "*any other ſuch thing: but what things ſoever make the* "*Auditors good. For of this ſort are Muſical Inſtru-* "*ments; for they rather move the minde unto delight,* "*then thereby make a good diſpoſition. But in the Old* "*Teſtament there was an uſe of ſuch inſtruments, and* "*alſo becauſe that people were more hard, and carnal,* "*whence they were to be provoked by theſe kind of Inſtru-* "*ments, and as it were by earthly promiſes: and alſo* "*becauſe theſe kind of Corporal Inſtruments figured out* "*ſome thing.*

Anſw. Unto the firſt thing, in this Objection, *Lorimus* gives a ſufficient anſwer thus, that in another place *diſertè non negat ſuo tempore uſitata fuiſſe: nec omnino hunc uſum reprehendit, ut ſanè poſtquam jam invaluit, & approbatus eſt, modo in modulis modus ſit,* *Lorin* in Pſal. 32.

reprehendi non debet. "He doth not clearly deny that "Muſical Inſtruments were uſed in his time, neither "doth he altogether reprove this uſe; and now after "it was eſtabliſhed, and approved, ſo that there be a "mean in the tunes, it ought not to be reprehended; neither may we be ſaid to Judaize in performance of a clear peremptory command, enjoyned both in the Old and the New Teſtament.

2. What *Ariſtotle* ſaith in forbiding youth Inſtrumental Muſick, we muſt underſtand that he lived amongſt the Heathen, whoſe Muſick was very dangerous.

3. That ſuch Muſick moves mens mindes rather to delight than to a bettering thereof, is to be underſtood of unlawful prophane Muſick, and not lawful whether prophane or ſacred.

4. That they were uſed under the Old Teſtament, becauſe the Jews were a hard, and carnal people, whereby they might be allured to the ſervice of God, is a bare ſuppoſition without either natural reaſon, or any footing in the Word of God.

5. That ſomething was figured thereby, is a bare, and a meer ſuggeſtion, which hath been ſaid by many, demonſtrated by none.

Object. 12. Object. 12. *It is proper and allowable at Feaſts, ſhows, triumphs,* &c. *Therefore it is not lawful in Divine ſervice.*

Anſw. This doth not any way make it unlawful in *Divine ſervices.* For it is alſo lawful at theſe times, and upon theſe occaſions, *to ſing Pſalms, Hymns, or Spiritual Songs* with Vocal Muſick; is it therefore unlawful to ſing them in Churches?

Object. 13. Object. 13. *Inſtrumental Muſick, is only Figurativ and Typical, as is acknowledged by all reformed Divines, who for this reaſon call it* Muſica Figurata, *Figurativ Muſick.*

Anſw. This is only *modus loquendi,* a manner of expreſſion,

preſſion, uſed by the reformed, wherein is nothing to prov *Inſtrumental Muſick* to be Typical; for *Paſch* is a word which ſignifies the Paſſover, yet is it uſed by all Divines, both *Proteſtant* and *Papiſt*, to denote the Paſſion of our Saviour, which if any one ſhould thence conclude to be Typical, I leav unto all men to judg the abſurdity thereof.

Object. 14. *That kind of Muſick, which is called* Muſica Figurata, *Figurativ Muſick, is diſallowed by the Church of* England, *in theſe words*, Vibratam illam, & operoſam Muſicam, quæ figurata dicitur, anſerri placet. " *It pleaſeth us that quavering, and elaborate* " *Muſick, which is called Figurativ, be taken away.* *Object.* 14. *Refor. Leg. Eccleſ. de Div. Offic. c.* 5.

Anſw. Here is only a diſallowance of the Abuſe, not the Uſe of all Muſick, whether *Vocal* or *Organical*, as it is expreſt by *Muſica vibrata*, & *operoſa*, Quavering and elaborate Muſick, when there is too much Art, Nicity and Curioſity therein; and therefore one givs the Organiſt this leſſon, *Parcè illis utetur, ne ſanis noceat minuendo, vel tollendo devotiones; & licet Organorum uſus licitus jam in Eccleſiâ ſit, cauſâ excitandæ devotionis, illicitus tamen eſt cauſâ delectationis, eâdem ratione quâ cantus.* " He ſhall uſe them (that is, the " Organs) ſparingly, *warily*, leaſt he do wrong to the " ſound in the Faith, by leſſening, or taking away their " Devotions; and although the lawful uſe of Organs " be now in the Church, for the ſtiring up of Devotion; " notwithſtanding for the ſtirring up of Delight, it is " unlawful, by the ſame reaſon as Song." *Vide* Syden. *his well-tuned Cymbal*, p. 22. *Tho. de vio. Cajet. in Thom.* 22. *q.* 91. *Syden.* Well-tuned Cymb. *p.* 22.

Object. 15. *Sir* Edward Dering, *after his return from our late Gracious King, his Majeſty of ever bleſſed memory, when he was at* Oxford. *fouly cryes out of the then practice there, of Inſtrumental Muſick in their Cathedral. I obſerv, (ſaith he) that in matter of Religion, they are yet in lov with thoſe ſpecious, pompous, loud, exteriour complements. One ſingl groan in the Spirit, is* *Object.* 15. Sir *Edward Dering* his *Declar.* 1644. *p.* 10.

worth the Diapaſon *of all the Church Muſick in the world. Organs, Sackbuts, Recorders, Cornets,* &c. *and Voices are mingled together, as if they would catch God Almighty with the fine air of an Anthem, whileſt few preſent do or can underſtand.* Ubi belluinis ſtrepitibus cantillant, dum hinniunt diſcantum pueri, mugiunt alii tenorem, alii latrant contrapunctum, alii boant altum, alii frendent baſſum; faciuntque ut ſonorum, plurimum quidem audiatur; verborum, & orationis, intelligatur nihil. Which he himſelf thus Engliſheth, "*Where they chant it, with belluine noiſes: whileſt children neigh forth the diſcant, others do thus lough forth the tenour, others bark the counter-tenour, others roar the Altus, others groan forth the Baſe: and all do this, that much of noiſ is heard, but nothing at all is underſtood of the words, and of Prayer.*

His Preface before his *Diſc. of pro. Sacrific. p.* C 3.

Anſw. A full, and ſatisfactory anſwer, unto Sir *Edward Dering*, all his calumnies, and obloquies, in thoſe two Paragraphs, caſt upon *Divine Service, his late Sacred Majeſty, our Mother the Church, and the Clergy*, requires more in anſwer thereunto, than is here pertinent, or to this purpoſe: We having here to deal with him only as an enemy to Inſtrumental Muſick in *Publick Divine Aſſemblies*. And herein we muſt conſider the *Objector* and the *Objection*. The *Objector*, the foreſaid Sir *Edward Dering*, a Perſon of great worth and eminency; who had he uſed his parts the right way, might have been abundantly beneficial, both to *Church and State, in theſe Nations* wherein we liv; but turning them the wrong way, was the chief, and principal inſtrument, in letting out that *Anarchy* and *Confuſion*, whereby we have been ſubjected to all kind of miſery, theſe laſt twenty years; by his (as the main inſtrument) overthrowing *the ſtate and government of the Church of England*, as is manifeſt in his *Collection of his Speeches*, Printed 1642. Wherein, amongſt many paſſages of that leaven, we will here mark one, and it is this,

1. *The Objector.*

this, p. 62. "*Upon Thurſday* May 21. (which was "*Anno Dom.* 1641.) *I ſubjected my ſelf, to the obloquy* "*I ſuffer. The Bill for* Abolition *of our preſent Epiſco-* "*pacy, was preſſed into my hand, by S.* H. A. (*being then* "*brought unto him by S.* H. V. *and* O. C.) Until I ſhall be better informed, giv me leav, to believ, S. *A.H.* was Sir *Arthur Haſlerig*, S. *H. V.* Sir *Henry Vane*, and *O. C. Oliver Cromwel.* This *Objector*, as it appears by his relation there, he having formerly entertained a Prejudice, againſt our Church-Government; theſe men and others, prevailed with him, to preſent the *Bill againſt Epiſcopacy*; whereby, as there in part he confeſſeth, he was alſo ruined: for with that, which he did his beſt endeavour utterly to deſtroy, he made himſelf to die miſerably; which had it not been *Gods diſpleaſure* with theſe Nations for our ſins, he had foreſeen; for certainly he knew well enough, that if any man in a lower ground, dig down the banks of the Sea, he muſt of neceſſity be overwhelmed therewith, as he was. For after the foreſaid men and their party, did not ſtand, and abide with him upon that ground whereon they then were, but out-ran him into all manner of injuſtice, outrage and diſorder, *againſt God, his Vicegerent, his Church, his Peopl*, with a greater exceſs of rage, and fury, then he could either ſubſcribe, or ſubmit unto; for which they made him drink of the ſame cup, with the reſt of the ſound-principled Proteſtants in the Land; which cup, it ſeems he endeavored to have put away, by compliance with them, which he did at large in his forementioned *Declaration*, and in his *Preface before his Diſcourſ of Proper Sacrifice*; wherein for that purpoſe, he picks *quarels with* his then *Majeſty* at *Oxford*, the Clergy, and Divine Service, in the laſt whereof he is moſt offended, *with Church Muſick*: In which doing, he ſeems to me out of an Abhorrency of a Recantation, to take the worſe ſtaff by the end, in that he might with better Argument, and as I ſuppoſe

Sir *Edward Dreings Speeches.* p. 62.

Sir *Edward Dering* ruined by ruining of Epiſcopacy.

better Acceptation to that Party, unto whom he therein applyed himſelf, have made Recantation of what he delivered in Parliament, for *bowing at the name of Jeſus.* And therefore this Objection makes me believ, that therein he had Policy and Deſign, not Judgement and Conſcience. Thus much for the Objector.

Sir *Edward Devings Speeches, p.* 84.

2. *The Objection.* Sir *Edward Devings* four Arguments againſt it.

In the Objection, there are four Arguments. *Hypocriſie in Inſtrumental Muſick; Preſumption therein; the Unprofitableneſs thereof; and laſtly Another mans Judgement thereof in the Negativ.*

1. *Hypocriſie therein.*

1° *Hypocriſie*, in blaming them then at *Oxford*, for being in *lov with thoſe ſpecious, pompous, loud exteriour complements*; wherein by the laſt word *complements*, he concludes them all *Hypocrites*, as performing the ſame without *hearty ſincerity and devotion*: Without which, Praying, Preaching, receiving the Sacraments, ſinging of *Pſalms* by voice, and every holy Service, are but *exteriour complements*: than all which, one ſingl groan in the Spirit, is more worth: they *all being miter outward duties, and ſpecious, loud, outward diſſimulations*: but where true zeal of heart goes along, whether it be *Reading, Praying, Preaching, receiving the Sacrament, ſinging with Voice, or Inſtrument, it is acceptabl to God*; otherwiſe it is not. And herein he ſhows the badg of all infectious judgements, which is *want of charity*, by taking Gods office out of his hand, in judging other mens hearts.

2. *Preſumption.*

2° In the ſecond place, he would ſeem to be offended with them, for *Preſumption*, in attempting to *catch God Almighty by a fine air*, made by *multiplicity of Muſical Inſtruments*, wherein there is, as in the former, a preſumptuous *petitio principii*; for no man of any Principls in Religion, can be ſo weak and ſilly, to believ that God may be gained by any meer outward performance whatſoever. But if the variety of Muſical Inſtruments were offenſiv unto him, we have the ſame often injoyned, and commanded in the book of *Pſalms*, and particularly in the 150. The

The third Argument againſt it is, that *few or none preſent do, or can underſtand.* Here is the Old Argument for *root and branch*, by which to take away both uſe and abuſe; whereas good, and wiſe Reformers, ever endeavour at taking away the abuſe, but not the good and lawful uſe of any thing. Therefore hath the Church endeavoured the prevention of the cauſ of this complaint. *In Queen Eliz. Injunct. 49. Reforma. leg. de Divin. Offic. cap. 5.* Where Muſick both Vocal and Inſtrumental is injoyned to be ſo performed, as all may underſtand it; but this is the quality of moſt of thoſe that have a prejudicacy againſt any thing or perſon, to deny knowledg, or underſtanding thereof, and profit thereby. 3. *Unprofitableneſs thereof.* Queen *Eliz. Injunct* 49. *Reform. Leg. Eccleſ. de Divin. Offi. cap.* 5.

Laſtly, he highly pleads againſt *Inſtrumental Muſick by Authority*, in the words of *Cornelius Agrippa*, in the very end of the 17. *chap.* of his Book *de incertitudine, & vanitate ſcientiarum*: which are given in the Objection *verbatim*, in both Latin, and Engliſh, as by Sir. *E.D.* delivered, whereunto *Agrippa* himſelf by the Addition of *quando*, **when**, givs a ſufficient anſwer thus; *Sed* quando *auribus, pariter & animo judicii ſub trahitur authoritas*; "But when the power of Judgement "is taken away from the ears, and from the mind;" then do we grant there is *chanting it with bellnine noiſes*, &c. But where the heart is accompanied with knowledg, underſtanding, and zeal, *Inſtrumental Muſick* will inflame and raiſ up a Devotion, acceptabl to God.

Again, conſider but either the Book, whence this *ribbl rabbl* (rather than Argument) was taken, or the *Author* thereof, and it will appear an Objection not worth notice; for in ſom copies it is ſtiled *Declamatio Invectiva*, "An Invectiv Declamation" againſt all Arts and Sciences; and Invections, (whereof this is one of the largeſt ſize) are not Arguments. And of that Book, the Author himſelf in his Epiſtle Dedicatory

ſaith

ſaith thus : *Opus quale hactenus noſtra non viderit ætas, ſed non niſi famoſo cuiquam, Orbis vaſtatori profuturum.* "Such a work as hath not ſeen the world to this time; "but to benefit none, but to every one that would be a "Deſtroyer of the world.

Is this then a fit Book, out of which any one may lawfully urge an Argument? The *Author*, let us look upon as the Pen-man of this Book; and in his Perſonal qualifications; and we ſhall find he is not of authority for an Argument: As he is Pen-man thereof, in the foreſaid Epiſtl he ſaith of himſelf, *Ex ipſâ indignatione fermè cum Trojanâ illâ Hecubâ verſus ſim in canem, ac nullarum virium ſim ad benè dicendum; nil amplius memini niſi Mordere, oblatrare, maledicere, conviciare, atque ſic adfectus, ſcripſi his diebus volumen ſatis amplum, cui de incertitudine, & vanitate ſcientiarum titulum feci.* "With very indignation, I am with that Trojan "*Hecuba* almoſt turned into a dog, and am unable to ſpeak well. I remember nothing, except to bite, to de- "tract, to curſ, to revile; and thus affected, at this "time I writ a book big enough, to which I gave the "title *Of the uncertainty and vanity of Sciences.*" And a littl after, *Ipſe ego me demirer talem in homine canem, & cui nihil caninum deſit, præter unam Adulationem, licet Aulico neceſſariam.* "I my ſelf may won- "der at my ſelf, a dog in a man, who want nothing "belonging unto a Dog, except only fauning, although "it be neceſſary for a Courtier." (To uſe Sir *Edwards* words) So that Learned Papiſt *Agrippa* of himſelf, and and of his Book; whereby they are made of no Authority for Argument. To conclude this; his perſonal qualification brings up the *Finis* in that Book;

Cornel. Agr. in Epiſt. Ded. ante librum de Incert. & vanit. ſcientiarum.

Ibid.

Though this is not verſ, yet being ſet verſ faſhion, I here do the like.

Nullos hic parcit Agrippa;
Contemnit, ſcit, neſcit, flet, ridet, iraſcitur, inſectatur carpit omnia;
Ipſe Philoſophus, Damon, Heros, Deus, & omnia.

Aggrippa

Agrippa ſpares none;

He contemns, he knows, he knows not, he weeps, he laughs at, he is angry with, he carps at all things. He is a Philoſopher, a Devil, a Nobleman, a God, and all things.

Now what this his language here is, I leav to all men to judg, it having no reliſh of a Philoſopher, a Nobleman, or God.

Thus is Sir *Edward Derings Objection* ſufficiently refelled, wherein he himſelf towards the latter end thereof begins to relent, in the foreſaid *Preface* before his diſcourſ of Proper ſacrifice, and to acknowledg that though there *may be Arguments for it in the Hymnal part, that yet for ought he ever heard, there can be none for the Precatory part; becauſ, ſaith he, no man can make his ſolemn Prayers in a Tune, but that he muſt make them unlike Prayers.* Whereunto I anſwer, Prayers are nothing but *Petitions* unto God, and therefore Petitions are Prayers, whether they be in *proſe* or in *verſ*, whether delivered *by reading, ſinging, or playing upon Muſical Inſtruments*, provided that true faith, warm zeal, and ſincere devotion giv life thereunto. Otherwiſe we muſt conclude, that thoſe many *Requeſts* in the Book of *Pſalms*, are not like *Prayers*, becauſ they were by *David* compiled in verſ, and played on *Muſical Inſtruments*; and ſhould any man conclude our *Reading Book of Pſalms*, to comprehend and contain *Prayers* in it, and not the *Singing Book of Pſalms*, we ſhould accaccount it for *ſtrange Logick*.

Object. 16. *Many people will go to Church rather to be delighted with the Muſick, then to be informed and inſtructed in true Religion.* Object. 16.

Anſw. Grant they do, it will not thence follow that this Service is either unwarrantabl, or unlawful; ſo many go to Church only to ſee the Preacher; will it therefore follow, they muſt no longer hear Sermons? So many go to Church for faſhion, and for company, or for

cuſtom; muſt they therefore be forbid going to Church? That men go to the houſ of God upon any account, let us therein rejoyce. For ſom go to Church with purpoſe to intangl, catch, or find fault with the Preacher, yet ſomtimes it pleaſeth God, that they are at one time or another caught themſelves. Thus Mr. *Bolton* went on purpoſe to inſnare Mr. *Perkins*, and returned a Convert. As *Pighius* read *Calvins Inſtitutions* on purpoſe to confute them, when it was Gods will, that thereby he ſhould return rectified in his judgement, concerning the Doctrin of Juſtification. Father *Latimer* informs us, that ſom went to Church only to take a nap, and he had rather they ſhould com thither on purpoſe to nap, than not go at all. So perhaps, ſom may go to Church, to hear the melody that is in Church-Muſick: but who knows, but it may pleaſ the fadomleſs, and unſearchabl wiſdom of God, the only Teacher, to lead them ſuch a way, that by hearing thoſe things wherein their ears delight, their hearts may be caught, and that they may learn feelingly, and affectionately to underſtand thoſe things, whereby they may be eternally ſaved! *Amen.*

Directions *how to ſhun, and avoid* dangers *and* inconveniences, *in all Muſick, Whether* Vocal *or* Inſtrumental, *that is to be uſed in Divine Service.*

The third part of this Task.

THE third, and the laſt part of this preſent engagement, is, to giv directions, whereby to avoid, and ſhun thoſe dangers and inconveniencies, which may atend the uſe of *Inſtrumental Muſick*, in Holy Publick Aſſemblies; and they are theſe.

1° That

1. That herein we do not account this to be the choiſeſt and chiefeſt part of Gods worſhip, and ſervice; ſo as to imagin or ſuppoſe God cannot be ſerved without it. Direction.

2. That we do not place or expect any merit therein, or ſuppoſe thereby to gain remiſſion of ſins. But to perform the ſame, that thereby the glory of God may be the more fully, and clearly ſet out, and celebrated, in conformity to his will.

3. That it be not ſo enlarged, and extended, that there be no room left, for the other ſervice of God, as Prayer, Preaching, Adminiſtration of the Sacraments, *&c. Vide Diſt. Can. Cantantes.* Therefore was it thus curbed in one of the Councils: *Jam & illud non rectè fit in quibuſdam Eccleſiis, ut ob cantorum, & Organorum concentum omittantur, aut decurtentur ea quæ ſunt præcipua*; "And now it not well done in ſome "Churches, that thoſe things which are of greateſt "concernment ſhould for the Conſort of ſinging men, "and Organs, be omitted or ſhortned. *Concil. Colon. Tom. 35. fol. 30. Can. 12.*

4. *That Poems of all ſorts, be not promiſcuouſly uſed in Churches, but only thoſe which are found in the Word of God*; "And therefore one of the *Councils* gave this in Decree; *Nolumus quod Organicis Inſtrumentis, reſonet, in Eccleſiâ, impudica, aut laſciva melodia, ſed ſonus omnino dulcis, qui nihil præter hymnos divinos, & cantica ſpiritualia repreſentet.* "We will that no "ſhameleſs, or laſcivious Muſick ſound on Muſical "Inſtruments in the Church, but only a ſweet tune, "which may repreſent nothing, except Divine hymns "and ſpiritual ſongs. Herein St. *Baſil* is excellent: *Concil. Soiſon. Decr. 17.*

μὴ διὰ τῦ ὤτων διεῤῥαμίλω μελῳδίαν τῦ ψυχῶν κατακλύσν. ἀνέλευθερίας γὰρ ἐν τῇ ταπεινότητι ἔκφορα πάθη ἐν τῇ τοιύτε δὲ τῆς μουσικῆς εἴδους ἐγκύπτεσθαι πέφυκεν. ἀλλὰ πῶ ἕτερον μεταδωκτέον ἡμῖν, πῶ ἀμείνω τε καὶ εἰς ἄμοιτον φέρουσαν. ἢ καὶ Δαβὶδ ψαλμῳδὸς ὁ πιστὸς τῶν ἱερῶν ἀσμάτων, ἐν τῷ μανί-

Baſil. Hom. 24. De leg. lib. Gent.

ας ὡς φασι τ βασιλέα ἐθεράπευσε. λέγεται ὁ ἡ Πυθαγόρας κωμασάτης πεπυκότα μεθύοντα, κελεύσαι τ αὐλητὴν τ τῆ κώμῃ καταρχοντα, μεταβαλόντα τ ἁρμονίαν, ἐπαυλήσαι σφίσι τὸ δώριον. τοὺς ὃ ὕστερον ἀναφρονήσαντας ὑπὸ τῆ μέλους, ὥστε τοὺς στεφάνους ῥίψαντας, αἰσχυνομένους ἐπανελθεῖν. ἕτεροι ὃ πρὸς αὐλὸν κορυβαντῶσι ἡ ἐκβακχεύονται. τοσοῦτόν ὅτι τὸ διάφορον ὑγιοῦς ἡ μοχθηρᾶς μελῳδίας ἐπαληθεύεται. ὥστε τ νῦν δὴ κρατοῦσι ταύτης ἧττον ὑμῖν μεθεκτέον ἡ ὀυπνοσῶν τῶν αἰρέσεων. "Neither to draw out through the ears that melody which "is a corrupter of ſouls. For this kind is wont to bring "forth the fruits of ſervitude, and ignobleneſs; beſides "it ſtirs up the deſires of luſt. We have an other "Muſick far better; ſtirring us up unto better things, "which are to be followed. *David* the Author of "holy ſongs, uſed this; he delivered *Saul* from mad-"neſs. And *Pythagoras* in times paſt, happening upon "men drunk, commanded a Muſician the Maſter of the "luxurious feaſt, to change his Tune, and to play the "*Dorick Tone* unto them. And by this kind of melody "made them all ſober; All which having caſt their "Crowns from their heads bluſhing returned home; "but the reſt played upon the pipe after the manner of "*Cybels Prieſts*, and men drunk. So great truly is "the difference of right melody, from obſcene, and fil-"thy, that ye ought no leſs to fly that which now is in "uſe, then any thing moſt filthy. Therefore was it well decreed by the ſame Council; *Organorum melodia in Templis ſic adhibebitur, ne laſciviam magis quam devotionem excitet: neve præter hymnos Divinos, ac cantica ſpiritualia, quidquam reſonet ac repreſentet.* Decr. 15. "The melody of the Organs ſhall be ſo "uſed in Churches, that it may not occaſion laſciviouſ-"neſs more then Devotion, neither may it noiſe any "other thing than Divine Hymns, and ſpiritual ſongs. *Materia Muſicæ Eccleſiaſticæ eſſe debent cantiones, hymni, & odæ, quæ in ſacris tantum literis extant.* "The "matter

Concil. Colon. Decr. 15.

"matter of Ecclesiastical Musick ought to be Songs, "Hymns, and Odes, which are only in holy Scriptures.

5. *Too much nicity, and curiosity is herein to be shunned, and avoided*; for as it is excellently well said by Divinely Oratorical Mr. *Sydenham*, "The over-"carving, and mincing of the air, either by ostentation "or Art, lulls too much the outward sense, and leaves "the spiritual faculty untoucht; whereas a sober Medi-"ocrity, and grave mixture of Time and Ditty, rocks "the very soul, and carries it into extasies, and for a "time seems to cleave, and sunder it from the body, "elevating the heart inexpressably, and resembling in "some proportion those *Hallelujahs* above; the Quire, "and Unity which is in Heaven. *Forma talis debet esse cantus, ut intelligentiam verborum non impediat, sed potius juvet, & qui animum ex verborum intellectu, cum suavitate conjuncto oblectet & afficiat, potius quam sensus, & aures.* "The form of Tune ought to be such, "that it hinder not the understanding of the matter, "but may rather help it, and which from the under-"standing of the words joyned with sweetness may "delight the mind, rather than the sense, or ears. Therefore is the *Dorick Tone*, as fittest for this use received into the Church, both in voyce and instrument; which *Plutarch* saith *Plato*, did best allow. τὴν Δωριστὶ ὡς πολεμικοῖς ἀνδράσι καὶ σώφρωσιν ἁρμόζουσαν εἵλετο. οὐ μὰ Δία ἀγνοήσας (ὡς Ἀριστοξενός φησιν ἐν τῷ δευτέρῳ τῶν μουσικῶν) ὅτι καὶ ἐκείναις τι χρήσιμον ἦν πρὸς πολιτείαν φυλακτικὴν· πάνυ γὰρ προσέσχε τῇ μουσικῇ ἐπιστήμῃ Πλάτων, ἀκουστὴς γενόμενος Δράκοντος τοῦ Ἀθηναίου, καὶ Μετέλλου Ἀκραγαντίνου. "He chose the "Dorick [*Musick*] as most fit for moderate and va-"liant men, not truely being ignorant, as saith *Ari-"stoxenus*, in the second book of Musick, therein also "to be something profitable, tending to the preserva-"tion of the Commonwealth. And indeed he bestowed

Syden. well tuned Cymbal. *p.* 22.

Schorpius Symph. p. 226

Plutarch. περὶ μουσικῆς.

" much pains upon Musick, and was Schollar unto " *Diacon* of *Athens*, and *Metellus* of *Agrigentum*. But because there was much gravity in the *Dorick Tone*, he vouchsafed it the most honour. But by Christians it is much more honoured, being by them admitted into Divine service. Whereof hear Pious, learned and most elegant Mr. *Sydenham* once more: 'The *Dorick Tone* 'was in use even in Primitive times, and for the gravi-'ty, and pleasantness of it, *Psalms* and *Hymns* were 'then continually sung to that *Harmony*. And this had 'a double aym in the first Institution; the one, for no-'vices in Devotion, that in mindes but lately carn-'ally affected, (which naked words could not so easily 'bore, and enter) the flatteries of Art, the insinuations 'of Musick, might gain a more plausible convoy, and 'access for divers matters; the other, for spiritual re-'freshing and comfort of those that for Religion, here-'tofore groaned under the yoke of Tyranny.

Syden. well tuned Cymbal. p. 26.

Concerning Church songs, and Musick, St. *Augustine* writeth thus: *Sobriè Psallimus in Ecclesiâ, Divina Contica Prophetarum.* 'We sing with Musical Instruments, 'treatably, and soberly in the Church, the Divine songs 'of the Prophets. Two conditions he requireth: first that 'we sing holy Psalms taken out of the Scriptures. Se-'condly, that they be sung treatably, and distinctly.

Willet Synops. p. 683.

6. In this service *we are also to take special heed, least our senses be more intent upon, and actuated with the outward tune and melody, than the matter, and business in hand*; for except our souls make it at that time their sole and only business, we do therein, and thereby offend God; therefore saith St. *Basil*, Εἰ δὲ μὴ, σκοπεῖτε μὴ τὴν κώνωπα διυλίζετε, περὶ μὲν ἦχου φωνῆς τοῦ κατὰ τὰς Ψαλμῳδίας ἀκριβολογούμενοι, τὰς δὲ μεγίστας τῶν ἐντολῶν παραλύοντες. But if otherwise, take heed least ye garnish a Gnat, whilst in tuning of Psalms, busying your selves about the sound of the voyce, ye break the greatest of Gods Commandments. *Etiam illic* (saith St. *Augustine*) *si sonum*

Basil. Mag. Epist. 63.

August. contr. Julian. lib. 4. 14.

non

non ſenſu libido audiendi deſideret, improbatur. 'There alſo 'if there be a deſire of hearing the ſound, not the ſenſ, it 'is diſallowed. *Ideo rect Hieronymus in cap. 5. ad Epheſ. agit contra eos qui magis modulationi quàm verbis attenti ſunt.* 'Well therefore doth *Hierom* ſpeak againſt them 'which are more attentive to the tune than the words. This ſin coſt St. *Auguſtine* much grief and ſorrow. *Cum mihi accidit, ut me amplius cantus quam res quæ canitur, moveat, pœnaliter me peccare confiteor: & tunc mallem non audire cantantem.* 'When it befals me to be more 'moved with the Song than the Ditty, I confeſs my ſelf 'to have grievouſly offended, and then had I rather not 'have heard the Quire. In this caſe there may be too much Art, and Curioſity, in the compoſure of the book of Pſalms for Muſick. Therefore ſaith *Zanchy*, *Nimio enim artificio, quo compoſiti ſunt apud nos Pſalmi, & quo etiam canuntur, fit ut parum ad res ipſas, nimium autem ad cantum attenti plerunque ſimus: quod ſanè vitium maxime cavendum eſt.* 'For by overmuch art, whereby 'the Pſalms are ſet with us, it comes to paſs that for the 'moſt part we are overmuch attentive to the tune, but 'little to the things themſelves: which vice truly is 'chiefly to be taken heed of. Of this read unparallel'd Mr. *Sydenhams* well-tuned Cymbal, *p.* 25. *Quicunque ad ſuavitatem duntaxat auriumque oblectationem compoſiti ſunt cantus, nec Eccleſiæ Majeſtatem decent, nec Deo non ſummopere diſplicere poſſunt.* 'What ſongs ſoever are 'compoſed only for ſweetneſs, and delight of the ear, 'do not become the Majeſty of the Church, but are 'highly offending to God. And *Calvin* ſaith well, *Pluſquam clarum eſt, neque vocem, neque cantum (ſi in oratione intercedant) habere quicquam momenti, aut hilum proficere apud Deum, niſi ex alto cordis affectu profecta:* 'It is very clear, that neither voyce nor ſong (if they 'be uſed in prayer) profit any thing, or are of any 'reckoning with God, except they proceed from the 'inmoſt affection of the heart.

Scharvius Sympho. p. 227.

St. *Auguſt. Conf. l. 10. c. 33.*

Zanch. Tom. 4. Col. 570.

Mr. *Syden.* his well tuned Cymbal. *p.* 25. *Calv. Inſtit. l. 3. c. 20. Sect.* 32. *Calv. Inſtit. l. 4. c. 20. Sect.* 31.

7. *Herein*

7. *Herein we muſt be ſure to be free and clear from all manner of Pride and highmindedneſs*; For as it if admitted, undoes all our beſt performances, even ſo this alſo. *For God reſiſteth the proud, but giveth grace to the humble.* If all theſe ſeveral Shelves, Rocks, and Gulfs be avoided, we have no cauſe of fear, or jealouſie; but we may in an acceptable manner ſerve our God with *Inſtrumental and Vocal Muſick*; otherwiſe it may prove moſt dangerous, for *Hæc ſunt præcipua vitia, quæ in Muſicâ corrigi vellem: & propter quæ fit, ut perniciosior potius ſit Eccleſiæ Dei Muſica quam utilis ſit. Sivero hæc tollantur, non poſſum non laudare tanquam rem utilem, & honeſtam; tum certe non aſſumitur in vanum nomen Dei.* 'Theſe are the faults, which I would 'have mended in Muſick: and through which it comes 'to paſs, that Muſick is rather hurtful than profitable 'to the Church of God. But if theſe things be taken 'away, I cannot but praiſe it as a thing profitable, and honeſt. When we have by all theſe means, pruned, and pared the unfitneſs, and indiſpoſition of our minds and affections, for a warrantable undertaking of this holy duty, then let us be ſure that we do not attempt or undertake the ſame but in humility. *Cor ſit humiliter exultans, & devotione piiſſimâ inflammatum.* 'Let the 'heart be in humility exalted, and inflamed with the 'greateſt devotion, that this Ordinance may do its right and proper work upon our affections.

1 Pet. 5. 5.

Zanch. Tom. 4 l. 1. c. 18.

Auguſt.

8. All this which hath hitherto been delivered, is but for and in the behalf of *Muſick Eccleſiaſtical*, which will be in vain, and ſuperfluous, except we bring it into a higher ſtrain than this is able to reach, namely a divine and heavenly Muſick, termed by Divines *Muſica Spiritualis*, Spiritual Muſick, a Spiritual Art, as it were of *Myſterious Chymiſtry*, whereby all celeſtial Ditties, and ſublimated airs, are turned and digeſted into works of Piety, and Sanctification; by making our bodies, and our ſouls, our thoughts, and affections in a much higher

higher manner to become conformable unto that Deity we therein worſhip and ſerve; this cauſed lofty *Nazianzen* to ſay ὄργανόν εἰμι θεῖον, ὄργανον λογικὸν, ὄργανον καλῶ πηχθὲν, πῦ πνεύματι ἀεμοζόμενον, καὶ κρούμενον. 'I my 'ſelf am a Divine Organ, an Organ indued with reaſon, 'an Organ which by that excellent Artificer, the Holy 'Ghoſt, am made tuneable, and play'd upon. *Gregor Nazien. vol 1. Ad Patr. Orat. 8.*

Ὄργανόν εἰμι θεῖον, καὶ εὐκρέκτοις μελέεσσιν
Ὕμνον ἀνακτι φέρω, τὸν πάντ' ἐποίησεν ἐόντα. *Idem. vol 2. car. 54. de Silen. io.*

Sum Lyra ſupremi regis, moduliſque canoris
Hunc cano, qui tremulo cuncta favore quatit.

The Harp of the great King I am, and with notes ſhrill
Him ſing, which doth all things, with warbling good will trill.

It is not the Harmonious and ſweet *Conſort of Muſick* which God requires from us, without that better *Harmony* of a *good* life. Therefore do all the Fathers, and Schoolmen agree in their expoſition of *Pſ. l.* 33. (and the reſt wherein thoſe clear commands are given for *Inſtrumental Muſick*,) therein driving at an holy, and heavenly life as the beſt Harmony, and ſweeteſt melody in Gods ear: and herein Great St. *Baſil*, is large and excellent. Ψάλατε τῷ κυρίῳ οἱ ὅσοι αὐτοῦ.] ναὶ εἰς τὸ τοῦ σῶματος περιφέρει τὰ τῆς Ψαλμῳδίας ὄργανα, δύντος τοῦ Ψάλλειν τῷ κυρίῳ. ἀλλ' ὅσοι ἐν καρδίαις καθαραῖς καὶ ἀπήμοσι τὰς Ψαλμῳδίας, καὶ ὅσοι εἰσὶν ὅσιοι σύζυγες τῇ τῶν θείων ἁρμονίᾳ, ὅσοι δυνατοὶ Ψάλλειν τῷ θεῷ τοῖς ῥυθμοῖς τοῖς πνευματικοῖς ἁρμοζόντως ἀκολουθοῦντες. πόσοι δὲ πορνείας ἔτι ἐν τῇ διανοίᾳ ἀπὸ κλοπῆς, πόσοι δόλος, πόσοι φαυλότητες ἐν ταῖς κρύφαις κρυπτόντες, ψάλλειν οἴονται, τῇ ἀληθείᾳ οὐ ψάλλοντες. — ἐξομολογεῖσθε τῷ κυρίῳ ἐν κιθάρᾳ· ἐν ψαλτηρίῳ δεκαχόρδῳ ψάλατε αὐτῷ] δεῖται ἐν κιθάρᾳ δὲ ἐξομολογήσασθαι τῷ κυρίῳ. τουτέστι, τοὺς διὰ τῆς *Baſil. in Pſal. 29.* *Idem. in Pſal. 32.*

σώματος ἐνεργείας ἀποδῶναι ἁρμονίας. ἐπειδὴ γὰρ ἐν τῷ σώματι ἡμάρτομεν, ὅτε παρεστήσαμεν τὰ μέλη ἡμῶν ὅπλα τῇ ἁμαρτίᾳ εἰς τὴν ἀνομίαν, τῷ σώματι καὶ ἐξομολογησώμεθα, τῷ αὐτῷ κεχρημένοι ἐργάνῳ, πρὸς τὴν ἀνάλυσιν τῶν ἁμαρτιῶν· ἐλοιδόρησας; εὐλόγησον· ἐπλεονέκτησας; ἀπόδος. ἐμεθύσθης; νήστευσον. ἠλαζονεύσω; ταπεινώθητι. ἐφθόνησας; παράκλεσον. ἐφόνευσας; μαρτύρησον, ἢ τὰ ἰσοστασιαῖα τῷ μαρτυρίῳ, διὰ τῆς ἐξομολογήσεως σαυτὸν τὸ σῶμα κάκωσον. 'Ye his Saints *ſing to* 'the Lord] not if any man ſpeak out the words of a 'Pſalm with his mouth, doth he by and by ſing to the 'Lord; but whoſoever *ſing Pſalms* with a pure heart, 'and whoſoever are holy towards God, keeping righ- 'teouſneſs, Theſe at laſt may ſing Spiritual Songs to the 'Lord, in a ſweet, and conſentaneous order. But ſo 'many as do continue in thoughts of fornication, which 'hide theft, which cover deceit, and a ly in their heart, 'they truely are thought to ſing, but in very deed they 'do not. —— *Confeſs ye to the Lord upon the Harp, ſing* 'to him on the Pſaltery with ten ſtrings.] It is meet firſt 'to ſing to the Lord on the Harp; That is, to make the 'Actions of our bodies harmonious. Becauſe we have 'ſinned in the body, when we have yeilded our mem- 'bers ſervants of ſin; unto righteouſneſs we alſo con- 'feſs with the body, uſing that Inſtrument for the de- 'ſtruction of ſin. Haſt thou curſed? bleſs. Haſt thou 'circumvented thy neighbour in any buſineſs? make 'reſtoration. Haſt thou fallen into drunkenneſs? Faſt. 'Haſt thou done arrogantly, and proudly? be thou 'humbled. Haſt thou been envious? pray. Haſt thou 'committed murder? undergo martyrdom, or which 'certainly may *equal martyrdom, afflict thy body by thy* 'confeſſion. *Sume & tu citharam; pulſata ſpiritus ple-* *Ambroſ. Tom. 5. p. 76.*
ctro, interiorum chorda venarum, boni operis ſonum red-
dat. Sume & Pſalterium ut harmonia dictorum facto-
rumque tuorum concinat. Sume & Tympanum, ut organ-
num tui Corporis Spiritus meduletur interior, factiſque
operantibus

operantibus dulcis morum tuorum ſuavitas exprimatur; ſic Pſallebat Propheta, cum diceret, Veni huc de Libano ſponſa mea, veni de Libano, veni. Cant. 4. 8. *Ecce, ego & pueri mei, quos dedit mihi Dominus in ſignum,* Iſa. 8. 18. *Qui pueri? de quibus dicit Ecce ego, & quos dediſti mihi; ſed hoc canticum non in foro, non in plateis canebatur, ſed in Hieruſalem. Ipſa eſt enim Dominicum forum, in quo præceptorum cœleſtium leges conduntur.* 'Take thou alſo the 'Harp, ſtruck with the quil of the Spirit, let the ſtring 'of the inward diſpoſition give out the ſound of good 'works. Take alſo the Pſaltery, that the Harmony of 'thy words and deeds may agree. And take the Tim-'brel, that the Organ of thy body, and the inward 'ſpirit may keep tune, and that a ſweet pleaſantneſs 'of thy life and *manners* may be declared by the power 'of thy deeds; ſo ſung the Prophet, when he ſaid Come 'with me from *Lebanon* (my Spouſe) come from *Leba-'non*, come. Behold I and the children, whom the Lord 'hath given me are for ſigns. What children? *Thoſe* 'concerning whom he ſaith, *Behold, I and the children* '*which thou haſt given me*; but this ſong was not ſung 'in the Market, nor in the ſtreets, but in *Hieruſalem*; for 'that is the Lords Marketplace, wherein the Laws of the 'heavenly Commandements are ſafely laid up. Whilſt men are buſie in the *Theory* of Religion they do but *cantare*, chaunt it; but when they are wholly taken up with the Practicks thereof, then they do *Pſallere*, truely Pſalm it; Which God through the merits of Jeſus Chriſt, and the aſſiſtance of his Holy Spirit enable us all to perform as he in his Word hath commanded. *Amen.*

Cant. 4. 8.

Vide Sydenhams well tuned Cym. p. 29.

FINIS.

The Author hereof hath these Books already Printed.

AN *English Elementary*, an *English Syllabary*, and an *English Monosyllabary*, with Rules of Syllabication, and *Comenius* his *Vestibulum* with Additions, and Directions, whereby ordinary capacities *may in two years* be enabled from their Letters judiciously to write and read *English*, and so far entered into Latin, that they may write, and speak Latin; and *English* any Latin Author with the help of a *Dictionary*, and *Godwins Roman Antiquities*.

All which are to be sold at the Authors house, the next door to the Dog and Duck, in *George* Alley in *Shooe-Lane*, *London*.

ERRATA.

Candid Reader!

THough great care, and diligence hath been taken at the Press, these (and I fear other faults) have escaped, which are desired favourably to be corrected as followeth.

Page 2. l. 7. (.) *for* (?) p. 3. l. 20. *dele* a. l. 24. after *when* add *Psalms, Hymns, or Spiritual songs, are sung, or played, or both in Hypocrisie, upon some wicked design, or account, and when.* l. 30. after *when* add *Psalms*, &c. *are prophaned*, &c. p. 4. l. 2. after *are* add *in sincerity.* l. 28. *lege irrefragabl.* p. 24. l. 16. *lege* whether p. 32. l. 28. *lege* which I *read.* p. 45 l. 4. Marg. *Doctor, lege Diodor.* p. 52. l. 12. dele *thus.* p. 54. l. 19. dele *being.* p. 59. l. 17. after *it* add is.

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